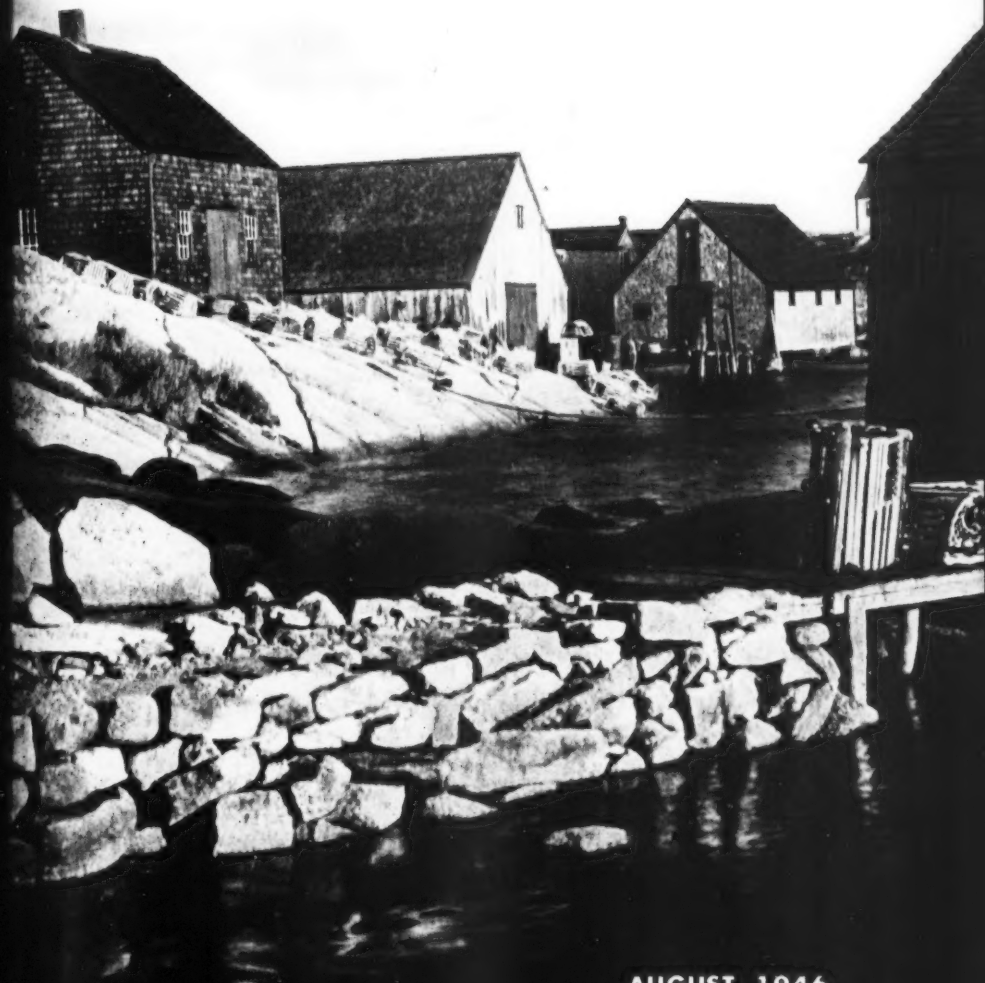


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*Reg. U. S. Pat. Off.



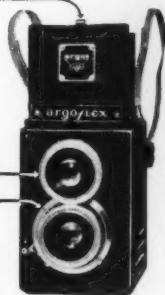
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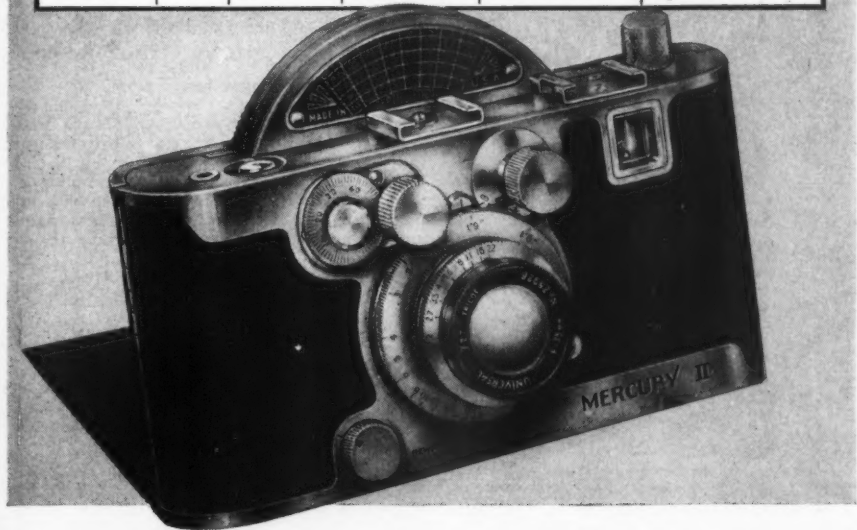
Cover by AVERY SLACK

"Call me a Speddenist"
(See page 52)

MINICAM PHOTOGRAPHY (TITLE REG. U. S. PAT. OFF.) PUBLISHED AT 22 E. 12th ST., CINCINNATI, O. PUBLISHED MONTHLY BY THE AUTOMOBILE DIGEST PUBLISHING CORP. YEARLY SUBSCRIPTION, \$2.50 IN U. S. A. AND POSSESSIONS. CANADA AND COUNTRIES IN PAN-AMERICAN POSTAL UNION, \$3.00 ELSEWHERE, \$3.50. SINGLE COPIES, 25c. EASTERN ADVERTISING OFFICE: EVERETT GELLERT, 35 PARK AVENUE, NEW YORK CITY. TELEPHONE LEX.: 2-6183. MIDWEST ADVERTISING OFFICE: BERNARD A. ROSENTHAL, 333 N. MICHIGAN, CHICAGO, ILL., TELEPHONE FRANKLIN 7100. WEST COAST OFFICE: R. H. DEIBLER, 403 WEST 8th STREET, LOS ANGELES. ENTERED AS SECOND CLASS MATTER AT CINCINNATI, OHIO, U. S. A., MARCH 21, 1938, UNDER THE ACT OF MARCH 3, 1879. PRINTED IN U. S. A. ESTABLISHED 1937.

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MANSILL (see left) was an amateur for years before he came to the School. Now he plans to open his own studio in his home town of Auckland, New Zealand.

2. Baby photography is growing up, as new techniques for perfecting this phase of photography are developed by such baby-photo specialists as SMP instructor Esther Wagner. A Wagnerian disciple, EDWARD L. RANIERI, took this masterful-baby shot (right). Ranieri's work now has that "professional quality" look.



By DON JAY MESSINGER



By J. M. FLETCHER

3. "Two heads are better than one," decided DON JAY MESSINGER and JACK MARTIN FLETCHER, SMP students who met at the School. So they agreed to open the Don Jay Studio, Inc., in Lancaster, N. Y. Messinger will be the portrait specialist; Fletcher will handle the commercial end of the business.

4. Placed with Victor Keppler, DORIS J. BAKEWELL's photo post may well be the envy of many a budding camera careerist. Miss Bakewell, an earnest student and a hard worker, is really deserving of this fine opportunity. Indeed, opportunity knocks for many of SMP's graduates, in all branches of photography.



5. Information Please! "What about tuition fees?" Specialized courses day or evening are exceptionally moderate. Visit the School, or write for outline of courses. Address H. P. Sidel, director, Dept. M8.

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Sirs:

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No doubt readers of MINICAM have discarded prints they would be glad to give. These should be sent directly to:

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War Services Photography Division
292 Madison Avenue, New York City.
Attention: Miss Josephine U. Herrick.

JOHN G. MARSHALL, INC.,
New York City.

Another church mouse heard from

Sirs:

After reading your article on church weddings in the June issue (It pays to be a Church Mouse) I took the enclosed photo by placing the camera (Recomar 33) on the railing of the choir balcony and gave it two seconds exposure at $f/4.5$ with nothing but church lighting, with the results as shown. Many thanks for your timely article.

JOHN J. STONE,
Bethel, Conn.

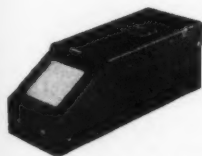
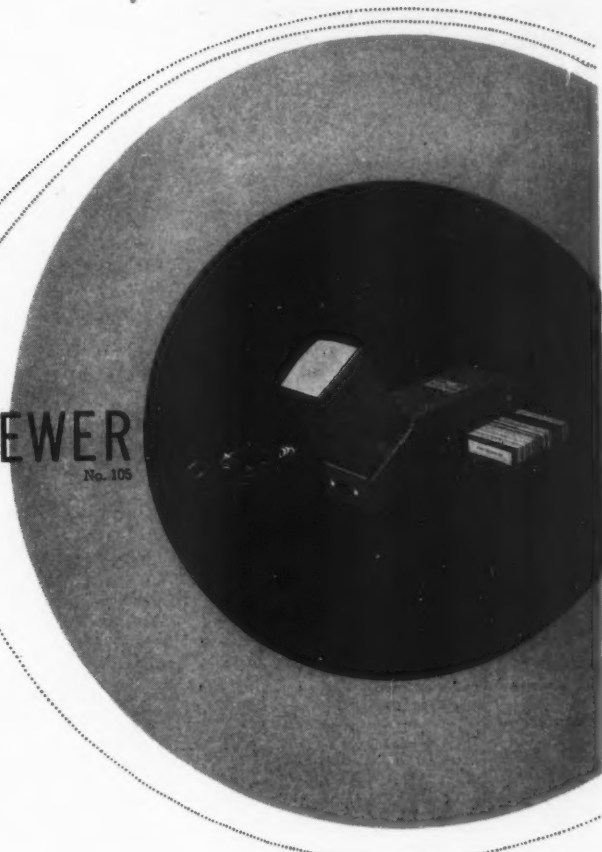


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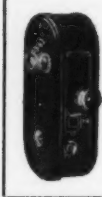
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We Stabbed our toes!

Sirs:

The enclosed picture may give you some idea of the set-up that was used to get the "Toe" series which you ran in the July issue. This refers to the one called "Quadruplets." My model, who is a photographer himself, thought the shots were a good idea—until he started trying to hold his toes still for a second exposure at F/8. Try as he would, every time I said "Hold it now" his toe would automatically start twitching. I finally had to sneak up on him and snap the picture when he least expected it.

ERIC WAHLEEN,
2603 Everett Ave.,
Everett, Wash.

Rebirth of Minicam?

At last someone has spoken for the true amateur, and I for one wholeheartedly support him. It is pleasing to note his outburst has received some attention as evidenced in "The Last Word" dept. It is equally pleasing to note he knows what he is talking about as shown in his article "Strictly Dixie." May this mean the rebirth of MINICAM—the amateur magazine.

Now to another subject! Minicam (Miniature Camera) certainly does not live up to its namesake and public by barring 35mm color slides in the second annual cover contest. I contend the 35mm color slide is the only medium of color work done by 95% of the amateurs. Why eliminate them from the contest?

F. P. PRESTON,
528 Mitchell Ave.,
Salisbury, N. C.

35 mm color vs. 4x5

Sirs:

Believing that the word "MINICAM" originated from a combination of the words MINiature CAMera, I cannot understand why the real miniature camera (the 35mm type) should be excluded from your cover contests, the second of which is announced on page 55 of your

"I Found Fun and Profit in a Photographic Career —Thanks to N.Y.I."

Says

*Bill King**



"Upon my release from the U. S. Navy I decided to enroll in New York Institute. At N.Y.I. I was greatly impressed by the careful, methodical instruction I received and the personal interest of the instructors. Even before completing the course I was earning money in the part time position I had obtained through the school.

"Immediately after graduation I went to work as photographer for Life Magazine. Later I decided to freelance. My photographs have appeared in many of the leading national magazines. Now I am in Hollywood covering an assignment for a prominent New York publishing company. I am indeed grateful to N.Y.I. for equipping me with the training which has enabled me to build this fascinating and successful photographic career."

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June issue. And when any other than the 35 mm or Bantam size (Kodachrome, for instance) is considered, I understand that it is rated the Professional Type. I also always thought that MINICAM was a magazine for amateur photographers, so to my "amateur" mind, the announcement does not seem quite consistent with the policy of your magazine.

CHARLES M. STONER,
452 Market Street,
Sunnybr, Pa.

Mr. Preston and Mr. Stoner are but two of many color slide enthusiasts who are feeling frustrated at being "left out" of the color contest. We're sorry, but for cover use the larger transparency gets the nod; any color engraver gets consistently better results when putting this into production. The 35mm color slide is being used right along inside MINICAM, (there's one this month) when it can be used in a smaller size. Contributions are welcome. And look for a new color slide department, soon!

MINICAM is no longer devoted exclusively to the problems of the miniature camera, but rather, is slanted to every camera user, box Brownie to 8x10. But the miniatures will not be ignored, not while five of our staff continue to use them.

Although in spirit, MINICAM is a magazine edited to inform and inspire the amateur photographer, we must realize that hundreds of professionals read it every month—quite like the females who get a bang out of Esquire.

The Chinese Count It Out

Sirs:

I have just read in the "Camera Club" department under the paragraph on the Akron Camera club the remark about Chinese money and the question as to whether the clerk would bother to count out \$390,000 (or, as it is written there—CN390,000) or would take your word for it. Take it from me, they count it out!

I had the task of turning over to the Central Bank of China in KweiYang, China the sum of \$16,465,000 all in bills ranging from \$500 down to \$100. It took twenty clerks about 3 hours to count it all out, but count it out they did, right down to the very last hundred dollar bill. At that time the rate of exchange was about 2200 to 1, so if you have a slide rule or adding machine handy, you can figure out how much money value in U. S. currency was involved.

For the record, I was a Major of Field Artillery and G-4 of a Chinese Army Combat Team at the time. I thought you might be interested in what actually does happen when that much money is involved over there.

PAUL S. BROWN,
949 N. Ave. 49, Los Angeles 42, Calif.

Any good "nudes" today?

Sirs:

You would have the best magazine of all—if you would just print more nudes!

HOWARD EHALT,
1814 Elm Street,
New Albany, Indiana

Psst—Mr. Ehalt, see if you can find one on page 57.

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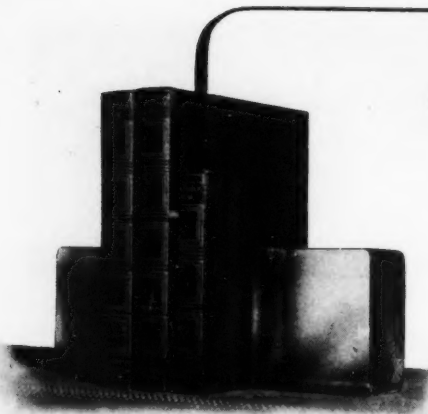
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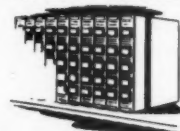
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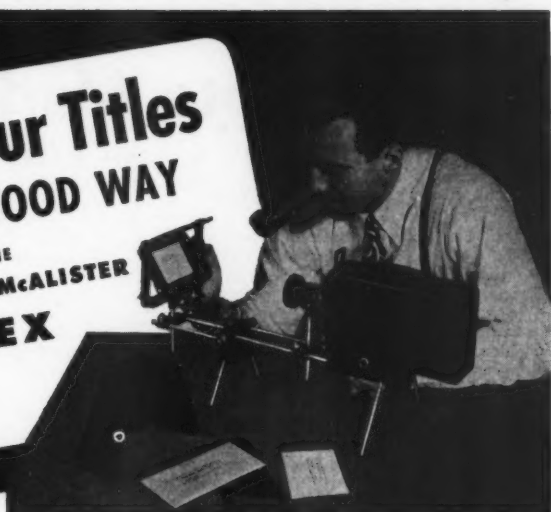
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22-86



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Photo Markets

By AGNES REBER

The Line, Line Material Company, Box 2077, Milwaukee, Wisconsin, needs distinctive photographs of typical American scenes and places—photos which fit the theme "This Is America." They need not be "Americana" in the strict sense of the word, but rather pictures which are typical of America's beauty, strength, outstanding engineering accomplishments, priceless historical possessions, etc. Examples of requirements include: a steamboat rounding the bend of the Mississippi; Redwood forests of California; Monticello; Boulder and Grand Coulee Dams; a major league baseball stadium; places prominent in the life of Lincoln; night view of Detroit's or Pittsburgh's industrial sections. These are just examples, photos of a similar nature are welcome. Since these are for cover use they should be 8x10 glossy. Negative not solicited. Payment is \$25.00 upon acceptance and credit line will be given. Prints not accepted will be returned postpaid, promptly.

Brick and Clay Record, 59 E. Van Buren St., Chicago 5, Illinois. Did you know that there is a large and steady market for your brick and structural tile photographs in the monthly pages of *Brick and Clay Record*? This market for photographs showing brick masonry buildings is one of the largest of its kind in America. Payment is made upon publication at the rate of \$2.00 to \$5.00 normally; proportional payment for exceptionally good work. Black and White only.

National Board of Fire Underwriters, 85 John Street, New York 7, New York wishes to buy dramatic or spectacular photos of fires and fire-fighting from amateur, free lance or press photographers. Negatives preferred. Exclusive rights not required. Payment will be made on the basis of quality and usability. Send photos or negatives to J. Wendell Sether, Public Relations Department at the above address. These photos are for use in the National Board of Fire Underwriters' campaign to help save the nation's resources from destruction by fire.

The Bruce Publishing Company, 540 N. Milwaukee Street, Milwaukee 1, Wisconsin, advises us that while they require photos from time to time for books which they are publishing, it is almost impossible to say what subjects are needed. They further state that they will send us specific notice of any particular requirements which they may have during the year, and we, in turn, will list these requirements in this column.

Dairy Goat Journal, Columbia, Missouri. Photographs needed are those pertaining to the dairy goat field, goat dairying, pastures, personalities, etc. Dairy goats are an up and coming business, and pictures should be serious—not in cartoon style. Black and white only is requested, and payment is from \$1.50 to \$5.00. Be sure to include return postage.

Central Press Association, 1435 E. 12th St., Cleveland 14, Ohio, can use feature pictures of any size, in black and white glossy.

Hirshon-Garfield, Inc., 580 Fifth Avenue, New York 19, New York. Each month this advertising agency prepares a booklet for one of their clients—the cover of which is a reproduction of a good black and white photograph. They want industrial shots, human interest and interesting pictures, bordering on the abstract. These photos will be reproduced on good grade coated paper, 110 screen.

The Pigeon Loft, 4442 Woodman Avenue, Sherman Oaks, California, Carl Naether, Editor, is interested in obtaining black and white glossies (close-ups) of all varieties of pigeons, pigeon lofts, etc. Most desired are pictures of fine show pigeons, single specimens or groups, also of racing homer lofts and squab-plants. Payment from \$3.00 up, on acceptance. Kodachromes are also needed.

Religious News Service, 381 Fourth Avenue, New York 16, New York. Photo Editor Powell Gulick writes that inspirational photographs adaptable for cover-page use, are wanted. Theme of composition must be of nature suitable for religious publications. Glossy 8x10 prints desired. Will pay from \$5.00 to \$10.00 for each one accepted.

Infantry Journal, 1115 17th Street, N. W. Washington, D. C., needs military photographs. \$5.00 per print will be paid for each print accepted. It would be advisable to write the publisher what you have on hand, before submitting pictures.

The American Printer, 9 E. 38th Street, New York 16, New York. This magazine uses a few black and white photographs for which they pay \$3.00 per photograph, payable on publication. The pictures should be informal ones of printing plant executives prominent in industrial activities.

The *Seattle Times*, Seattle 11, Washington, will buy feature and layout photographs in 8x10 black and white glossies. While it is not necessary to send the negatives, they would prefer to have them.

Our Navy Magazine, 1 Hanson Place, Brooklyn 17, New York. The majority of photographs used by *Our Navy* are purchased as illustrations for articles. However, timely pictures of any interesting Naval subjects, such as changes of command, fleet reviews, ships in foreign ports, or special events involving the Navy are wanted. Rate of payment is \$1.50 for each photograph accepted, and payment is made on the 10th of the month following publication. Return postage should be included with your contributions.

Outwitting Handicaps, 15327 Welland Avenue, Detroit 21, Michigan. Harry E. Smithson, Editor. Mr. Smithson is primarily interested in pictures illustrating devices, appliances, gadgets, and methods being used by a disabled person to compensate for a physical handicap. For example, a series of pics illustrating methods used by a one-armed housewife in cooking, house cleaning, etc. Or it might be pictures of a homemade elevator used by a chair case to lower and raise self from home porch to ground level. Payment is \$3.00 a picture.

Des Moines Register, 715 Locust Street, Des Moines, Iowa. They are always in the market for exceptional photographs of any kind. Black and white, size 8x10; Kodachromes in size 4x5, and preferably larger. All pictures must be of top quality and caption material should be complete, telling everything about the picture.

Modern Publications, 250 Fifth Avenue, New York 1, New York. Window and interior displays of stationery and office supplies stores. Rate of payment is \$2.50 to \$5.00, paid on acceptance of picture. Contributor is asked to communicate with publisher and tell what he has to offer before submitting material; contributor should also include return postage.

Electrical Merchandising, 330 West 42nd Street, New York, New York. Photos dealing with the merchandising of electrical home appliances; of appliance stores, both interior and exterior, and of people in the appliance world. Payment of \$3.00 for each picture accepted. Robert W. Armstrong, News Editor.

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The Kid Sister.....Comedy
Fog Island.....Drama
The Man Who Walked Alone.....Comedy
Strange Illusion.....Drama
Crime, Inc.....Drama
Hollywood & Vine.....Comedy
The Phantom of 42nd St.....Mystery
The Lady Confesses.....Mystery
The Missing Corpse.....Supernatural Drama
Arson Squad.....Drama
Dangerous Intruder.....Drama
Shadow of Terror.....Drama
White Pongo.....Adventure
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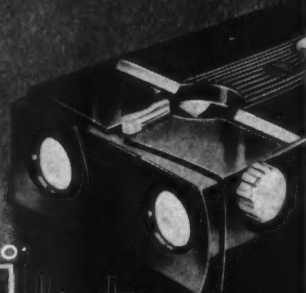
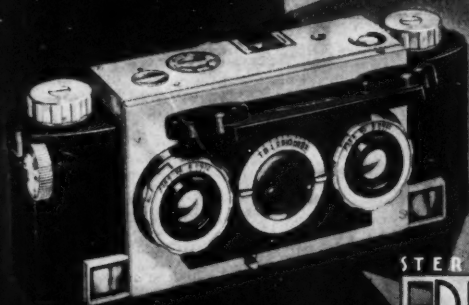
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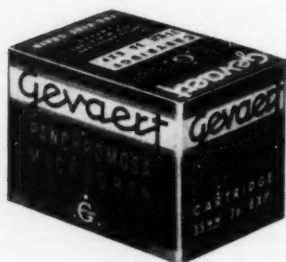
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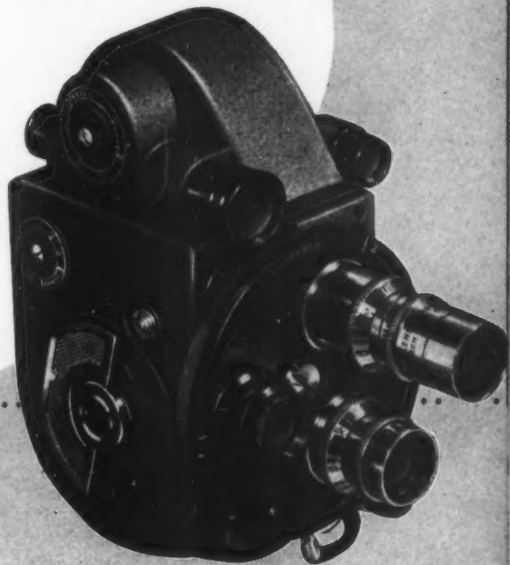


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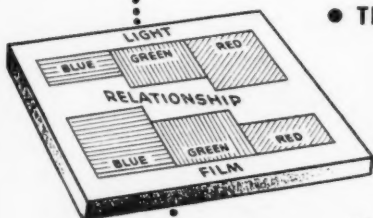
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"Goodnight, Jack"

BY A. M. MATHIEU

HE WAS QUITE A GUY, Stuyvesant Peabody, but you never knew[®] it from the obits his friends, Field and McCormick, gave him on the last day.

The papers said the sombre, obvious things. In the *Sun*, "Prominent humanitarian, civic leader, financier and sportsman died June 7, at the age of 57." And the *Tribune*, "Millionaire coal operator, active in horse racing, native of Chicago. . . ."

A stick of type listed the things he belonged to and another stick tabulated the companies he headed and the charities he supported. Someone added the phrase, "he was also a successful amateur photographer." And they let it go at that. A galley with a two-column head—"Anybody got a pic of Peabody; run down to the Morgue and see, will ya—?" Somebody had a picture, not quite as good as a passport photo, so they told the engraver to make it only a column and rush it. The Peabody family buried their dead, and a couple of thousand amateur photographers knew that photography dropped one of its self-winding dynamos with which it is so peculiarly blessed.

I first met Stuyvesant Peabody under those improbable circumstances in which life decides to imitate fiction, and pretends to move with rhythm and purpose.

Around 1942, Nathaniel Rosenthal, the publisher of MINICAM, said goodbye to his staff and sailed for Europe as a forward observer in Field Artillery. His brother, James, followed. MINICAM's editor, Will Lane, teamed up with Thornton Wilder, and joined the Air Corps. His assistant, Henry Smith, went into the Army; his successor, Fred Knoop, enlisted in the Navy, and one day, as happened similarly so many other places, there wasn't any MINICAM staff. Just nobody at all.

No editors, no writers, no photographers. Just some empty desks, and a lot of steel files. It was a Saturday afternoon and I was going through the motions of being an editor, and wishing I knew how, when suddenly it seemed so simple to open up those steel files and go through the letters from readers and select someone who lived nearby and call him up and say: "Would you like to edit MINICAM?"

Things have no right to be as sweetly reasonable as that, but on a quiet Saturday afternoon, with no one around, and nothing to do but turn out the next issue in the next several days, this seemed so very logical.

(Continued on page 136)

YOUSUF KARSH, A.P.S.A., arranged his own lighting for this portrait of him by Jack Peabody.



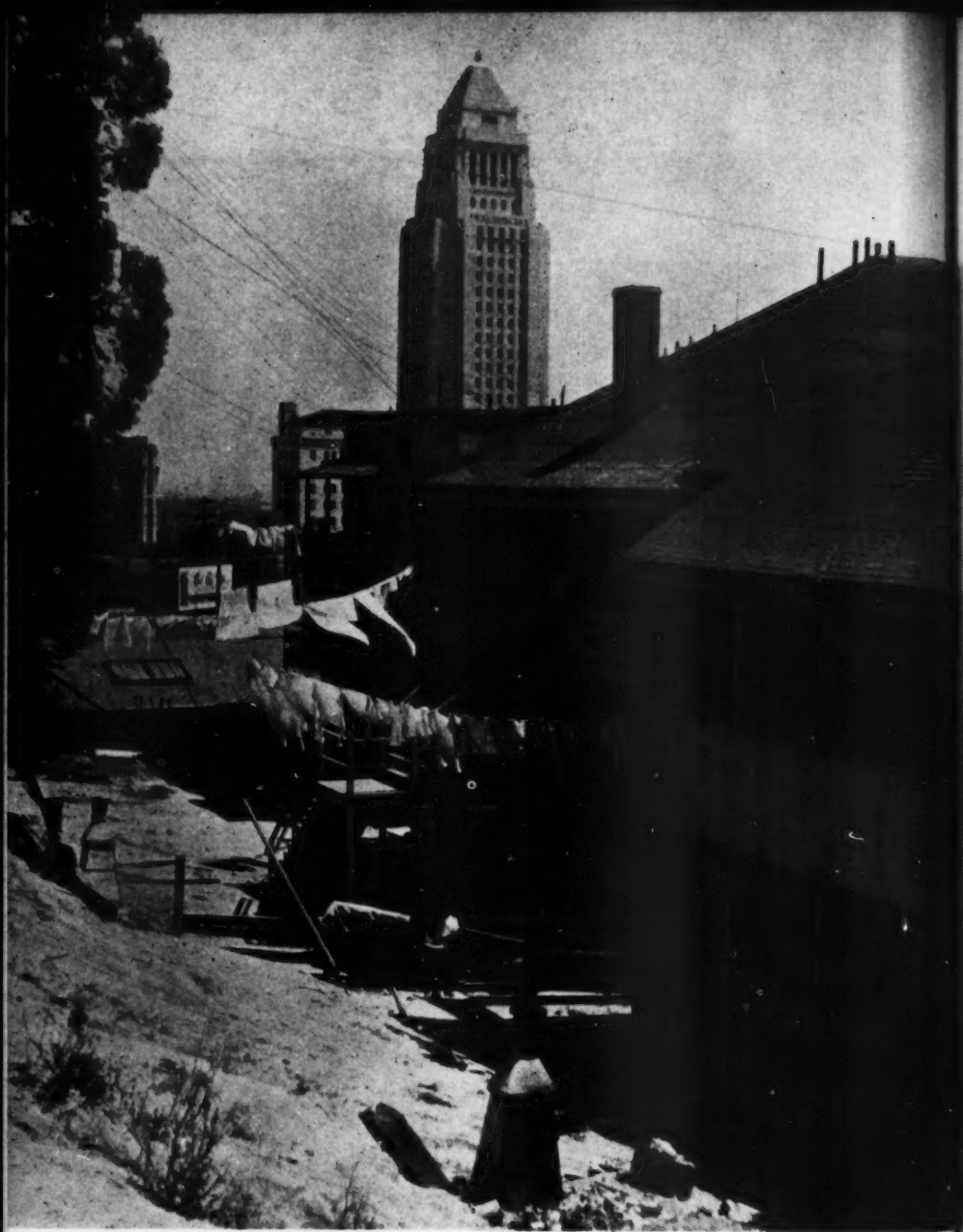
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STUYVESANT PEABODY F.R.P.S., F.P.S.A.

OKARSH



BUNKER HILL SECTION. The proud City Hall of Los Angeles sets its base in the most blighted of the city's slum areas. The quixotic pattern of development of many American cities is found here; what should be the most convenient and choice residential neighborhood is most undesirable. The class of residential buildings rises miles away from the core of town. Thus, Hollywood, 5 miles from City Hall, has more class than Los Angeles proper, and Bel Air, 20 miles away, is that much classier than Hollywood.

they call this **HOME**

**The camera is
a social tool in
the hands of**

ESTHER LEWITTES

CAMERAS are good for many things. Recall the way Helen looked when she was six years old, and climbed to the top of a knoll? You took her picture with her little skirts flying and a daisy chain in her hair. Cameras lie, too, both for the skillful trick photographer and the propaganda agent.

We recognize the use of the camera for social purposes. In his book "The Valley and Its People" (MINICAM, Feb., 1945) Charles Krutch showed how the TVA constructed 27 dams and supplied electrical power to people and lands that never knew Aladdin except by reputation. In the Tennessee valley, today, both the land and the people are richer and more self reliant because of the enormous quantities of cheap electrical power; and as a result the entire nation is stronger.

In some cities, camera clubs having socially conscious members are trying to show their neighbors and citizens the relation between bad housing, illiteracy, disease and crime. And the victim of this sequence? We either change him by changing his environment, says the photographer or he changes us.

CHAVEZ RAVINE. Who lives under these eucalyptus and avocado trees, and how do they live? People of the minority races, crammed in by low wages and restrictive covenants. Previously a large percentage of the people settling in Southern California were retired middle class, older folks. The present flood of immigrant population is of a new character, made up largely of workers attracted and lured by jobs in war industries, and of veterans looking for a new start in civilian life.





EAST SIDE, just east of the railroad tracks. Though the percentage of multiple dwellings is small, too many of the tenements are of flimsy wood. Garbage is collected only twice weekly.



NOT ALL SLUMS are in the center of town. This is in an area of Culver City that the movies do not talk about. The life is *al fresco* and washday is every day of the week.

Space and sunshine—Los Angeles has more geography and less harsh winds than any other major city in these United States. More foliage, more outdoor living, more industry in rural areas, more agriculture in urban areas. So, even before the War, the geography and the vagaries of city development gave Los Angeles more miles of blighted slum area than

WHO NAMED THESE STREETS? This is Floral Drive in Belvedere Gardens, the County of Los Angeles, said to be the richest agricultural county in the United States.



possibly any other American city.

At present, with half a million additional population, in combination with the standstill in housing construction, an emergency exists that is disastrous. Patent with danger is the pushing of erstwhile war-workers and now low-income industrial workers' families into one-room motels, trailers, shacks. Minority groups, predominantly Mexican, Negro, Japanese, are crammed in upon one another in the most run-down, the least improved areas. The housing shortage is an emergency, and Esther Lewittes shows this with her pictures.

Photography can help awaken Chambers of Commerce, and "leading citizens" when they see, big as life, housing conditions in their city which perhaps they have never seen before in their whole lives; despite the years they may have lived in their home town.

Neglect of slums is not due to meanness of spirit or niggardliness on the part of Los Angeles, Esther Lewittes says. Where natural resources for good living have been found most generously, haphazard development has imprisoned a huge portion of the population into the same overcrowding and lack of sanitation that makes a slum in every part of the land.



THE WAR is over and this child's father has come home ; they'll take down the service flag from the window. But can this soldier's family find—or afford—a decent home?



Helen Hill from Monkmeyer



BE A Beachcomber

ADVICE ON WHAT TO PHOTOGRAPH ALONG THE WATERFRONT—RIVER, LAKE OR OCEAN

BY AVERY SLACK

YOU NEEDN'T KNOW the difference between a bellboy and a bell buoy to interpret a waterfront scene with authentic marine flavor . . . but it helps! If you like things nautical, why not play beachcomber with a camera along some of America's great and small waterways? For summer picture-hunting this is a natural, for water front photography offers much to the aspiring photographer who can visualize **WHAT TO SHOOT.**

Possibly the hunting along the seacoast appeals most to the photographer, because of the varied pictorial effects presented. If, however, it is impossible for you to travel to the coast, don't forget that the rivers, lakes, brooks and waterfalls of inland territory abound in opportunities for good pictures. The game is plentiful and there is no closed season.

Since childhood story books, the sea has been a fanciful and adventuresome tradition. Now, armed with camera and



A. GURCHEFF

accessories, you start out like some mighty hunter of folk-lore, to capture some of the "sea quality" painted on canvas by Winslow Homer, and pictured in word by Stevenson and Conrad.

As you near the seacoast, however, you are confused with so much that is picturesque about you. Each vista looks like a good shot; but you must study the seascape thoroughly before you choose your target. WHAT TO SHOOT becomes a major problem.

Think first of your picture, and only secondly of the technical means for projecting it on a piece of sensitized film.

Imagination is the picturing power of the mind. Controlled, and used with discrimination in arranging a pleasing composition, it becomes your best source of ammunition. It is up to you, the hunter, to first *see* the picture and then to make the "kill."

Some of the "targets" which suggest good picture hunting are illustrated here, by photographers who have made the best use of their vision in bringing out the spirit of the different water fronts found all around us.

Breakers crashing against jagged rocks, make pictures with striking atmospheric rendition. Patterns of foam, like lace scalloping the shore, produce camera imagery of delicate contrast. Wind tossed spray on the crest of a great wave gives dynamic emphasis to the mood of the sea that you are trying to capture.

A schooner silhouetted against the sunset, or a group of little sail-boats lying at anchor are subjects for restful, happy pictures.

Even sand dunes along the shore lend themselves willingly toward helping you make enchanting studies, if you watch for the lighting that gives dimension to the plant life growing there. Early morning or late afternoon, when the shadows are long are the best times for "cross lighting" the dunes with your camera. Figure poses, with the rippling sands and the cloud-laden skies as glamorous backgrounds, give you a chance to be really creative.



Courtesy—Brooklyn Museum





PEGGY'S COVE

The many scenic effects of the rugged coast are perhaps good to edge the day off with. Be very careful, however, not to include in your picture all that the eye sees. A chosen bit of detail will have much more chance of being a winner. And above all, forget all the picture post cards you ever saw; produce something that is genuinely "you."

It might happen to be your good fortune to stumble upon a little fishing village, nestling peacefully and perhaps half hidden among the storm swept rocks. The

LONELY BEACH by Paul Hadley of Philadelphia shows a discerning eye for even the lowly clamshell. A tremendous depth of field helped to give this picture its surrealistic touch. This was accomplished by adding a "pinhole" aperture between the lens elements after the image was composed and focused on the ground glass. The cloud was printed in from another negative.

AVERY SLACK



BEAUMONT
NEWHALL



WOOD'S LAKE

MARTIN W. LENTZ





ANDRE de DIENES used simplicity to keynote this human interest shot at the beach. Calculate each exposure carefully and believe your meter reading. There is not only light from the sky but great reflection from the water and beach.

many points of interest are varied and will supply an endless chain of pictures for you. The fishermen at work around their boats and nets, in the quiet cove; the fleet going out at dawn to the fishing grounds, or sailing in at dusk in the last rays of the setting sun are typical shots of rare beauty. Fishing shacks, or "landing stages" as they are known in many parts of the country, with their weather-beaten sides, photographed against a bank of clouds can be transformed into masses of photographic loveliness. The crooked paths and quaint cottages of the village itself have picture potentialities and in the daily rounds of the villagers, you will find untold treasures in "genre." Or go out with the fishermen themselves, if you

FISH HAVE NO PRIVACY

RAY B. POLLARD



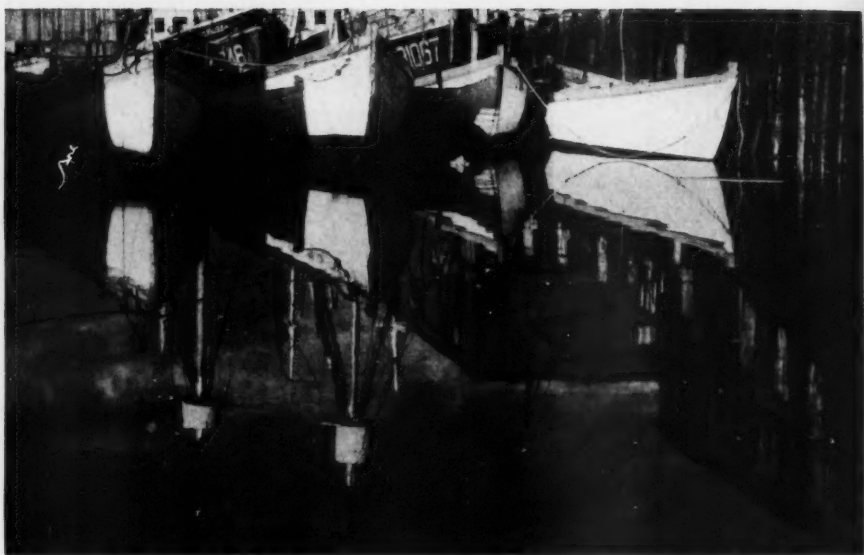


FISHERMAN, LAKE PATZCUARO

DR. SAUL B. ARENSON

BREAKERS rolling in on Cape Kiwanda's sandstone cliffs—Kodachrome by Ray Atkeson





GLOUCESTER BOATS

LOUIS C. WILLIAMS

A PARADISE in the lake region of Oregon's Cascade Range—Kodachrome by Ray Atkeson





PORT OF MONTREAL shot by Ronny Jaques through the window of a Northeast Airlines plane gives a broad hint of the hundreds of picture possibilities far below. Jaques doesn't need a plane to seek out his pictures, and we're not hinting that you add one to your photographic equipment. You'll find more of the same in any large city near the water, Duluth, San Diego, New Orleans, New York, Philadelphia, San Francisco or St. Louis . . . there's rich variety in man's activities along the world's waterfronts.

are lucky enough to make friends, and portray through your camera lens, the net tending and other activities aboard.

A river, with not too much apparent photographic interest along its banks, can reward the pictorialist if he will do a little leg work to seek out a picture. A tree along the shore, leaning gracefully over the stream, a row boat sheltered in the shade beneath, making dancing shadows in the water, has been many a salon motif. A "two-some" in a canoe in mid-stream, as framed from the shore in the leafy tracery of the same tree, lends romantic charm as well as pictorial interest.

Hidden brooks, cascading in little waterfalls through wooded glens, or youngsters frolicking at the old swimming hole may impress you as being "too often photographed," so you should always try a new

approach to what otherwise might seem a stereotyped subject. A small boy, for example, fishing along the edge of a woodland stream needs to be detached from the surrounding deep foliage. Suddenly the sun breaks through the trees above, in scintillating patches of silver light and Nature has made a spot-light to order for you. Use it ingeniously to high-light your story interest.

So wherever you are, and whatever you find conveniently near, there are pictures for the taking. KNOWING WHAT TO SHOOT is far more important than knowing HOW. The latter you may study in any text book, but the real knowledge you must develop within yourself. Learn to SEE pictures, even FEEL them instinctively.

Good "hunting" go with you . . . and come back with the "kill."

Photo (opposite) by ANDREAS FEININGER

LONE MARINER

A. AUBREY BODINE



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TELEFILM CONTROL

New protection for the racing fan

BY W. BLAINE PATTON JR.

WHEN the bangtails are running and a half a million dollars is wagered on a race; when a foul is called or a steward questions the tactics of the winning jockey; when there is inquiry and heated discussion in the judges' stand; when your two dollars are hanging precariously on the nag that cut across the field coming into the stretch — an error upon the part of the judging staff may turn a flood of money over to the second-guess ticket holders and fray the tempers of a thousand race prognosticators. Leading racetrack management is finally realizing that the public is entitled to a decision based on accuracy, for a mistake in calling a foul could ruin an honest jockey.

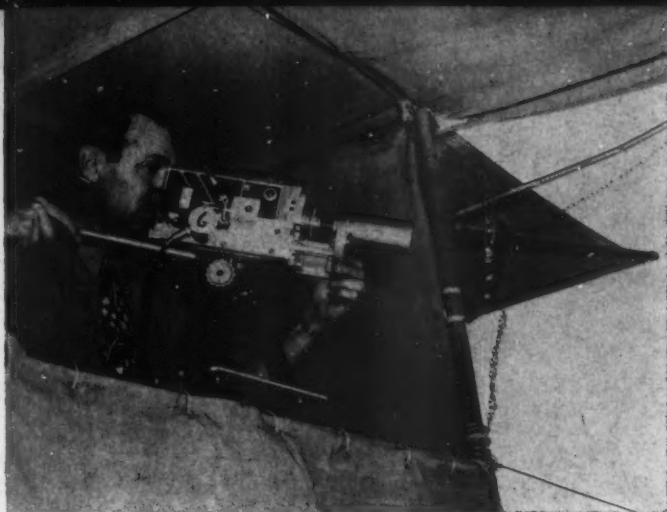
Now there is new hope for the millions who plank their betting dollars through the pari mutuels at the country's leading racing plants. There is new assurance that guesswork will be taken out from the judges' decisions. This assurance comes through the flash filming of races. The system is called Telefilm Control — guaranteed to take the I-think-it-was-this-way from racetrack stewards' decisions. Visual proof can now be had for study during or after the excitement of the race.

Telefilm Control is a method of filming each race from beginning to end from a head-on position. This is achieved by six strategically placed towers around the outer rim of the track. From this position, the judges can determine exactly when and how interference occurs between horses and jockeys. There can be no blocking of vision from mounts covering incidents from the side.

While the placement of the towers around and above the track gives the exact view the judges need in ruling on interference claims, additional value of the 16mm. race filming comes in the

rapid developing unit that goes with the system. To enable the stewards to view foul inquiries while the race is still being run, developing and drying processes are geared for speed. From 9 to 12 minutes after the race has been run, the stewards can view the entire race on the screen in a projection room beneath the stands. As the horses pass each tower, a trailing station wagon picks up the film from each tower and rushes it to the processing room where it is fed from the developing machine directly into the projector. The film may be stopped, run backwards or in slow motion for studying the questionable sequence of the race before a decision is handed down. In this way the entire steward staff may see the incident, note the characteristic style of jockey or horse. Later, the film may even be used as study for apprentice jockeys, owners or trainers interested in the riding of certain jockeys.

The system first proved its value at California's Hollywood Park, where Manager Jack Mackenzie realized success in finding an infallible method of assuring honest racing and unanimous judging decisions. Mackenzie had worked for years trying to find someone who could provide racing with a device for establishing accuracy in deciding foul claims. An old hand at the game, he knew that jockeys were sometimes unjustly fined or suspended for rough riding when it was really the fault of the mount; for in the racing fraternity horses are frequently known to tire and sway going into the stretch, thereby causing interference. A head-on camera view brings such action out graphically. When Mackenzie contacted Joseph A. Thomas, president of Telefilm Studios, Inc., he was told that he was asking for a big order, for there wasn't even a design of a developing unit in the country



REENACTMENT shows Howard Wetzel, Telefilm Control cameraman, as he films a race at Santa Anita from Tower 6. Michael Whitehead follows the horses in his station wagon and picks up a movie strip from each tower. These are rushed to the processing room and fed from the developing machine directly into the projector. Thus stewards may view the complete race on a screen in the projection room beneath the stands about twelve minutes after the horses cross the finish line. *Photos by Harvey Hines*

that could turn the trick between races. Still, Thomas went to work on the idea, built the machine that Mackenzie wanted and collared the rights to operate throughout the entire racing season at Hollywood Park. The system was to prove costly (\$30,000 for the installation and \$1,000 a day to operate), but Mackenzie was more interested in results than in costs.

The season over, the success of the device was proven when the California Racing Commission drafted a ruling making the filming of all races on all California tracks mandatory. Hearing of the new filming feature, eastern tracks began clamouring for Telefilm Control units. Rebellion simmers only with the small "bush tracks," where the mode of operation seems to center around racing being strictly for suckers.





SHOOTING Thoroughbreds

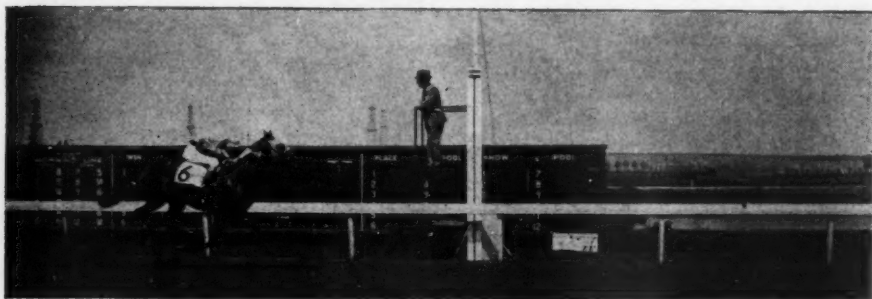
By PHILIP A. BAILEY



THE NEXT TIME you take an action shot of a racing horse you may get a photograph that in 1872 would have been worth \$25,000. In that year Governor Leland Stanford, a California railroad tycoon, bet another wealthy sportsman twenty-five grand that a galloping horse lifted all four feet off the ground at once.

Instantaneous pictures were unknown then, but Stanford gave Eadweard Muybridge and John D. Isaacs thousands of dollars with which to conduct experiments in "freezing" action at $1/2000$ th of a second. These men stationed two dozen cameras along Stanford's private race-track, and rigged up the shutters in such a way as to make consecutive exposures.

IN 1872 this photo would have won a \$25,000 bet. The horse has all feet off the ground.





THEY'RE OFF

PHILIP A. BAILEY

As a result of their experiments, they got the "flying horse" shot on which Stanford won the bet.

It was through this horse picture that motion pictures were born! Animated picture books, in which subjects appeared to move when pages containing successive photographs were flipped, soon appeared on the market. These so fascinated Thomas Edison that he set about inventing a single camera for taking a continuous series of pictures.

Today, when you photograph a field of horses thundering past at 1/200 to 1/1000 of a second, you often get a horse in the pack with all four feet off the turf. . . .

ANGLES ARE IMPORTANT

Race horses run at about 40 miles-per-hour. The angle from which you photograph them will largely determine the speed required for a good action shot. If you are opposite the point where the bang-tails turn into the homestretch they will be running directly towards you for an instant, at less than a 25 degree angle. Good action shots from this angle can even be taken with box cameras which have a set shutter speed of about 1/25th second.

By panning your shot you can stop horses racing past you even at the relatively slow shutter speed of 1/50th second. Simply swing your camera to follow the racers. While still swinging the camera, with the horses in the viewfinder, snap the shutter. You will find the background

will be blurred, but the subject action will be sharp. To freeze both action and background from this angle you need a speed of 1/1000. Some press photographers prefer to shoot a race finish at 1/300 and swing their camera slightly because they feel that the slightly blurred effect of the rail and background makes the action shot more effective.

Thrilling action pictures can also be made at the race-start even though the new electric starting gates at some tracks have taken some of the drama out of this event. As most mile races start in front of the grandstand, it is a good idea to be located next to the rail. Here again the angle will be a factor in deciding your shutter speed. If you are shooting from a 45 degree angle, ahead of the gate, 1/250 second or faster will do. For a 90-degree angle shot of the horses breaking directly out of the gate, you'll have to shoot at 1/1000 second, or swing your camera with the action.

PREFOCUS SHOTS

For many racing shots you will find it wise to prefocus your camera on the spot past which you expect the horses to sprint. If you are shooting from the grandstand rail, try focusing your camera on a spot about six feet from the inner rail. In a stretch battle, the horses will usually be about that far from the rail. When using a rangefinder you can sometimes get the range by focusing on a clod of dirt in the

UNDER THE RAIL shots are safest with the camera on a short tripod using a 10-foot cable release.

Philip A. Bailey

Carroll Photo



HANDING OVER THE TACK. A tired jockey gives his saddle to his valet after a race at the Tijuana, Mexico, track.

Philip A. Bailey

running area.

Under the rail shots, where the horses appear to be running into you, are very dramatic. As the horses roar into the spot on which your camera is focused you remotely release the shutter and hope for the best. Maybe the first time you'll find you got only the horses' feet coming into the picture. But with a little practice you have a good chance of snapping a prize winner.

Even if you have nerve enough to risk having thousands of pounds of horseflesh crash down on you by crouching just inside the rail to take such a shot, you would not be permitted to do so at most tracks. You might alarm the valuable thoroughbreds, thus risking the jockeys' lives as well as your own.

INFIELD SHOTS

At some tracks, like Churchill Downs and Santa Anita, where the infield is open to the public, you can get good close-ups of action by shooting over the backstretch fence, which is about eight feet from the inner rail. The final turn is another good spot for getting views of the bangtails stretching as the jockeys begin battling for a homestretch lead. Aim your camera up the track as the horses approach so that you are at less than a 25-degree angle. By doing this you can shoot at 1/50 second with reasonable assurance.

To help make your race picture-story complete you will want to worm your way down to the winning circle gate and photograph the winners. You may find the mayor, the governor, or even some visiting movie stars there to deck flowers over the champ of a big handicap. Also for the sake of a complete picture story don't overlook candid shots of your friends and the turf characters. Nowhere do emotions run so high or low as during



the golden chases. A candid shot during a race will reveal everything from cheering girls jumping in the air to sober characters, with hands clasped as if in prayer.



BETTY GRABLE BACKS UP as this winner of a 75 grander decides to nibble a flower in the winning circle, Hollywood Park. *Philip A. Bailey*

SHOOTING THE THOROUGHBREDS

Before the start of each race there are excellent picture-taking opportunities in the paddock and walking circle, where the thoroughbreds are paraded and saddled. Choose a sunny day for making horse pictures whenever possible, but be prepared with a fast film so that you will still be able to get action pictures even when the sunshine is weak. Press photographers always carry a few plate holders loaded with Eastman's Super Panchropress Sports Type, in case it gets cloudy.

As a flash shot might frighten a running horse and endanger a jockey's life, flash is not allowed during a race. Because of the distance between the camera and the racers, flash would not be very effective in most shots anyway. Flash bulbs, however, can be a big help in getting photos of horses in the winning circle and around the stables, where shade and shadows would otherwise be a problem.

Taking portraits of thoroughbreds isn't as simple as it looks. Many are very high-strung. A groom must hold them by a halter whenever they are out of the stall because they are valuable critters; worth from \$500 to over \$100,000 apiece.

PHOTOGRAPHS (below) BY LOU GARDNER

DOPING THEM OUT



LEAVING Hollywood Park's indoor paddock, the horses begin their colorful parade to the post, as the outrider leads the way. *Philip A. Bailey*

In taking a full-length photograph of a racer it is best to have him stand broadside to you on level ground. Try to get his hind legs spread naturally with the far foot a little ahead of the other. To complete a well-balanced appearance get his front legs slightly parted, so they won't appear as one. Choose a simple background, preferably with as much sky as possible. Take the shot from a low angle, and since the owners like their horses to appear alert and sharp-eyed, have someone stand in front of the thoroughbred and wave a handkerchief or rattle some keys.

IN THE STRETCH





SLOSHING THROUGH THE SLOP, AQUEDUCT

ANTHONY SANDE

BEHIND THE SCENES SHOTS

From dawn until shortly before noon the stable area and training track is alive with activity. Goats, dogs, cats, ducks, geese, chickens, monkeys, donkeys and other kinds of mascots are kept around the stables to please the temperamental thoroughbreds. You can get many unusual "local color" shots in this area. Mascots rubbing noses with the horses, grooms walking and rubbing down "hots," horses that have just raced, and horses being loaded and unloaded from trains and vans offer good subject material. For

a humorous shot you might try to catch a thoroughbred yawning or sticking his tongue out at you as you pass his stall.

Press photographers use various types of cameras to cover big races. Some use 20, 28 or even 40-inch telephoto lens. These often distort the action by making the horses appear to be bunched together, when they are lengths apart. Lenses with a focal length of 5 to 7½ inches are the most popular and take the truest pictures, but they are not a must. Bert Clark Thayer, perhaps the nation's most famous

(Continued on page 142)

NOT SO GOOD



A WINNER





PETER KOCH believes in that old adage, "A bird in the hand is worth two in the bush," so he set out in a twenty-three cent raft (at right) to capture photographs of the unexplored areas of Big Bend National Park, in Texas.

PERILOUS *Journey*

By PETER KOCH

Koch gave up his work as a newspaper photographer to do something more exciting. He tells here of his experiences as a photographer adventurer in the unexplored areas of the Rio Grande. Photographers who would like to make such a trip will be interested in the photographic problems Koch encountered and how he solved them.

A SHOVE with the paddle sent the raft easily down the Rio Grande on one of the craziest photographic trips ever undertaken. Hours before the start Mexicans gathered around the "Broken Blossom" scarcely believing what they saw. Would four century plant bloom stalks (the kind mother tried to raise) wired together carry a man and his equipment through the awesome canyons of the Rio Grande? They had their doubts.

What amazed them even more was the content of a five gallon milk can lashed securely to the bow. A man undertaking a journey through fifty miles of rapids, whirlpools and cascades of three sheer wall canyons in a desert should take food and plenty of it. But no! First in the can was the Cine Special, with its wide angle and one-inch lens attached. Then two, three, four and six inch telephotos each wrapped in a small towel. Exposure meter and a half dozen reels of film completed the lower layer. Still camera equipment with six rolls of 116 film folded in a changing bag almost filled the can.

Crowded back out of the way was a small food bag containing flour, coffee and powdered milk. A few utensils and five cans of soup were fastened in a separate bag below the waterline. My canvas covered sleeping bag was tied behind the seat forming a back rest.

We were off, with a thousand dollars worth of camera equipment carried on a twenty three cent raft. No wonder the natives shouted poco loco as we drifted slowly toward the canyons that literally swallowed me in gaping jaws rising a thousand feet above the waters edge.

In 1889, members of a Geographical Survey party made a memorable safe trip through these canyons. Drawings made from wet plates they exposed have been printed, but no complete picture record of these canyons has ever been made. National Park Service and Ross A. Maxwell superintendent of Big Bend National Park, within whose boundary these canyons are located, helped make this trip a success.

There are many problems confronting





CLOSE-UP of Koch's raft, the "Broken Blossom." In the milk can are camera equipment and food. Koch says, "If you want your movies to please the inquisitive audience, show detail views."

the photographer on a project of this kind. First of all the adventurer must be ready to sacrifice personal comfort and conveniences. Limitations of space and weight imposed must not affect the quality of our photographic tools. But, let us itemize a few of the essential problems.

Cameras and film must be protected.

The horizontal dimensions of a movie frame make difficult our picturing perpendicular canyon walls.

Mountains, rocks and sheer walls are monotonous. How can we introduce variety?

What's the story?

The successful motion picture story is the combination of diligent research, arrangement of facts into an orderly sequence, and finally the individuals photographic ability and technique. When heading into the unknown it is necessary to SEE, EVALUATE, and PHOTOGRAPH BEFORE FATIGUE, CONTENTMENT OR LAZINESS convinces you to hold off until manana.

The photographer adventurer is different from the living room photographer. He is an opportunist who grabs his pictures instantly, exercising his editorial judgment later. Action and variety is the keynote of every successful movie story.

The urge to shoot many scenes of canyon walls rising into the blue sky is hard to resist. Unless varied in technique, such

scenes are monotonous. Tell the story of how high, how wide, how handsome was the canyon. If the story is well told there is no need to repeat it.

Action in the foreground adds life, scale and perspective to "calendar" scenes. With your camera set on a tripod you can walk into the foreground with camera running. A full winding takes care of about a minute of action (better test that on your camera) if you need more time to get into position or want to save film you can arrange a "Rube Goldberg" by fastening fishing line to the exposure lever. Pull it when ready. It is wise to test such remote controls, and to note footage before and after exposure.

The vertical panel type of scenery can be photographed by two well known methods.. Perpendicular "pans," by moving the camera slowly up or down until the desired scene is included. Always allow a little at each end for final cutting. Or we can choose to move back to include all the scene. In that case the space at the sides should be filled with a simple rock mass, leading lines or action that will fill the space in an interesting manner.

The care of equipment under these trying circumstances is a real problem. On this trip the stout milk can with its tightly fitting lid provided a suitable container. In case of an upset water was kept out. The can is rugged and will take hard knocks without damage. Besides, it will float when loaded. Unexpected high water, sandstorms and other perversities of nature have rendered many expeditions useless in the photographic sense because the equipment was lost or damaged. The surest sign of inexperience is unprotected equipment scattered hither and yon. Unless the cameras are actually in use they should be kept in the container, with the lid on. High temperatures are also a problem, solved by covering the can with canvas and keeping it moist. Cooling by evaporation of water is commonly done in the hot climates. Avoid leaving the camera in direct sunlight, it's heat will boil the oil from the mechanism causing serious mechanical trouble. With camera

and tripod on your shoulder, don't saunter along a trail in search of picture material. The scene is reminiscent of a wall paper hanger with a ladder in a china shop. It too, is the mark of inexperience. Take care of your camera . . . it will then take care of you.

I recall one particularly dangerous bit of Santa Elena Canyon where a rock fall nearly a hundred feet high completely fills the channel. Huge boulders thirty five feet high block the way. Here the river is swift and piles against these boulders with a mighty splash, to disappear in a swirling foam in crevasses and under boulders. These places had to be avoided. "Broken Blossom" was no submarine although at times she did resemble one as she lifted herself out of the foaming pools at the base of the cascades. In this swift water we were heading toward two boulders.

(Continued on page 141)

LONG shots, medium ones and close-ups are needed not only for variety but also to give an overall picture of the type of country and then bring the viewer right up to the spot so he can see the details. In the photograph below, the boat, barely visible on the peninsula at right, helps to give some idea of scale. Vertical pans are often helpful in showing mountainous country.





Roland G. Spedden

AND HIS WORLD OF IDEAS

as told by Joe Munroe

IF YOU SHOULD HAPPEN to bump into Roland Spedden on a Detroit street, you would find a tall, well-built, balding man dressed in an excellent, conservative, business suit. His destination might be his offices in the Maccabees Building, where he owns and operates an advertising agency. Or he might be headed for the parking lot to pick up the Cadillac and drive to his home—a conventional brick dwelling in a highly respectable Detroit residential section.

The furnishings in Mr. Spedden's home are conservatively tasteful. His family consists of a son and daughter, both nearly



THE PROBLEM here was very simple. The photographer wanted to make a portrait of his daughter that was "different." He located a piece of ribbed, prism glass and made the exposure with the girl's head behind the glass.

Camera used was the 8x10 Eastman all metal view with the 14 inch Ektar lens. Spedden usually uses medium or fast speed pan film on portraits and develops the film in DK 60A from 5 to 8 minutes.

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THIS NEBULOUS fairy tale was told with one straight shot and one straight print. According to Spedden, the problem this photograph solves is—tonal variations.

A small, rubber mannequin, 2 inches high, from a ten-cent store—was the model. She wore a lacy gown which I threw over her head and the effect was created by back-lighting.

twenty years old, and Mrs. Spedden. These are vital statistics I can vouch for because I have been a personal friend of "Sped's" for about six years.

Another thing I can vouch for is that he possesses a fantastically creative imagination.

There are no black-cape, queer-mannerisms about Spedden. What boils and simmers down underneath when he approaches a photographic problem, however, the Lord only knows. His work is like nothing I have ever seen before.

The facial image in the rear is the actual object while the silhouette in the foreground is the shadow thrown on the lacy gown by the actual object.

Light was accomplished solely with spotlights and white cardboard reflectors. Spedden claims photographers are most remiss in their lack of understanding of the value of reflectors.

In answer to analytical rationalizing of his unorthodox results, Spedden replies simply, "In my business, I have to please my customers. Photography is my relaxation. In it, I please only myself."

There is no promotional venture in Spedden's camera activities; there is only an intense seeking of self satisfaction. With two minor exceptions, he never shows his work. The exceptions are the two annual Detroit salons, one of which is sponsored by the Detroit Art Institute, which is right across the street from his office. The other



"TRANSPARENCY" is one of Spedden's more realistic studies, and yet, realism as such, has no meaning here, according to Spedden. "I suppose everyone will wonder why I cut off the head and shoulders," Spedden chuckles. Then he adds more seriously, "What a lot of people don't realize is that I was interested in the pattern of abstract shapes within just that

area that I have printed. That was my problem—a pattern shot showing transparency."

One No. 2 photo-flood placed behind the model gave Spedden the lighting effect he was after. He made the exposure with the Zeiss Juwel and the Tessar lens. The print is on double weight glossy bromide which, incidentally, is his favorite printing paper.

salon is sponsored by the Scarab Club of Detroit, of which he is a Director. His work hangs in these salons consistently. He answers no mail in regard to his photographic work.

"I want it clearly understood, Joe" he told me, "that my business is advertising."

Spedden believes that ideas are the most important factors in creative work. "Not 'aesthetics'—not 'technique,' but ideas!

He rarely shoots a picture the same day he gets the idea for it. Now suppose he spends an evening reading. (He is an ex-

tremely prolific reader—has a superb library on the arts and philosophy.) He may come across a story which mentions an "evil eye." This may start the ball rolling, and he makes notes. Perhaps the next night in his basement recreation-room-studio, he will begin setting up the lighting, changing, and experimenting.

"Always one of the most important things in my photographs, to me," he emphasizes, "is to get space and depth in the composition. The salon judges, and other assorted experts are always complaining



THIS WEIRD FANTASY was created for the purpose of showing "drowsiness" through photographic means. Multiple printing is the technical secret here, with two negatives being used to make the final print.

On the first negative, Spedden photographed three of the heads. According to Spedden, his trick in doing this is to have a grease pencil so that one can make rough sketches on the ground glass between exposures—and use a dark background, of course. (If you don't like cleaning your ground glass of the grease smudges, a piece of thin tissue paper cut to the size of your ground glass will work well.

The fourth head was exposed on another


negative which was then solarized.

When it comes to printing a thing like this, either one of two methods may be used. The first way is to print the negatives together in the enlarger. Advantage here is that the complete image can be viewed on the easel. Disadvantage, according to Spedden, is that when the two negatives are placed together, there can be much difficulty due to dust spots caused by static electricity. The second method is to print the two negatives one at a time, on the same sheet of paper. This usually entails a lot of dodging during the two exposures, but is more likely to yield a clean print.

This print was made by the second method.

about distracting highlights, mergers, and what not. Lord, my pictures must be full of them. So what? I get space and hold

the interest within the picture because I study lighting. That is the secret you know—lighting."



IDEA behind this picture was to make a photograph of a nude model in a highly unusual setting. It is a straight shot—not a multiple exposure. The lighting was both spots and floods. Camera used was the Zeiss Juwel.

After development, the negative was reticulated to heighten the bizarre effect.



I commented that while all this was undoubtedly true, there was certainly more to his pictures than ideas, space and light—that even a rank novice could detect a strong hint of such things as reticulations, solarizations, and multiple exposures. He gave me a sly grin, “You know, when I started playing around with cameras about ten years ago, I read all that the ‘experts’ had to say about it. Know what? I found they didn’t tell everything! I would try what they said, and find it didn’t work for me; so I had to work out my own systems. Now I could tell you all the details, but anyone reading them would have the same trouble I had. So my advice is to read the ‘experts’ and go on from there.

Exposure on most still life is calculated by Spedden on his “past-experience-meter.” He says it usually works out to

about one second at “stopped down quite a bit.” He always makes two exposures on still life, one of which he develops in DK 60A for 5 minutes. If it is O.K., he usually throws the other one away without developing it; or he may develop it and either solarize or reticulate or both on the second negative; although he usually knows in advance if he intends solarizing or reticulating.

If the 5 minute development lacks enough snap, then he develops the second exposure for 7 or 8 minutes.

“About the only time I have to read the newspaper,” laughs The Masked Marvel, “is while my films are developing. So my films get little agitation during development. There is one commercial photographer in Detroit who develops his 8 x 10 film in a tray, and agitates it by running a long, knitting needle back

“MY IDEA HERE” says Spedden, “was to create a sophisticated sort of portrait by means of solarization and selective focusing.” He focused on the hand and glass, and then made the exposure at a relatively wide aperture, thus deliberately throwing the background out-of-focus.

Solarizing is a science, not an accident, with Spedden, for he can control the degree of solarization quite precisely according to the effect he wants to create.

Spedden calls this one of his “wide line” types of solarization.

The Juwel and Tessar combination was used in making this shot.

ROLAND SPEDDEN was spending an evening reading and came across a story which mentioned an evil eye. Heeding the ring of a mental bell, he jotted down a note and resolved to create the effect of an evil eye through photography. Several weeks later this resulted. The predominant technical trick here is heating the negative until the emulsion begins to run.

The original shot was a Scarab Club model in Hindu rajah garb.

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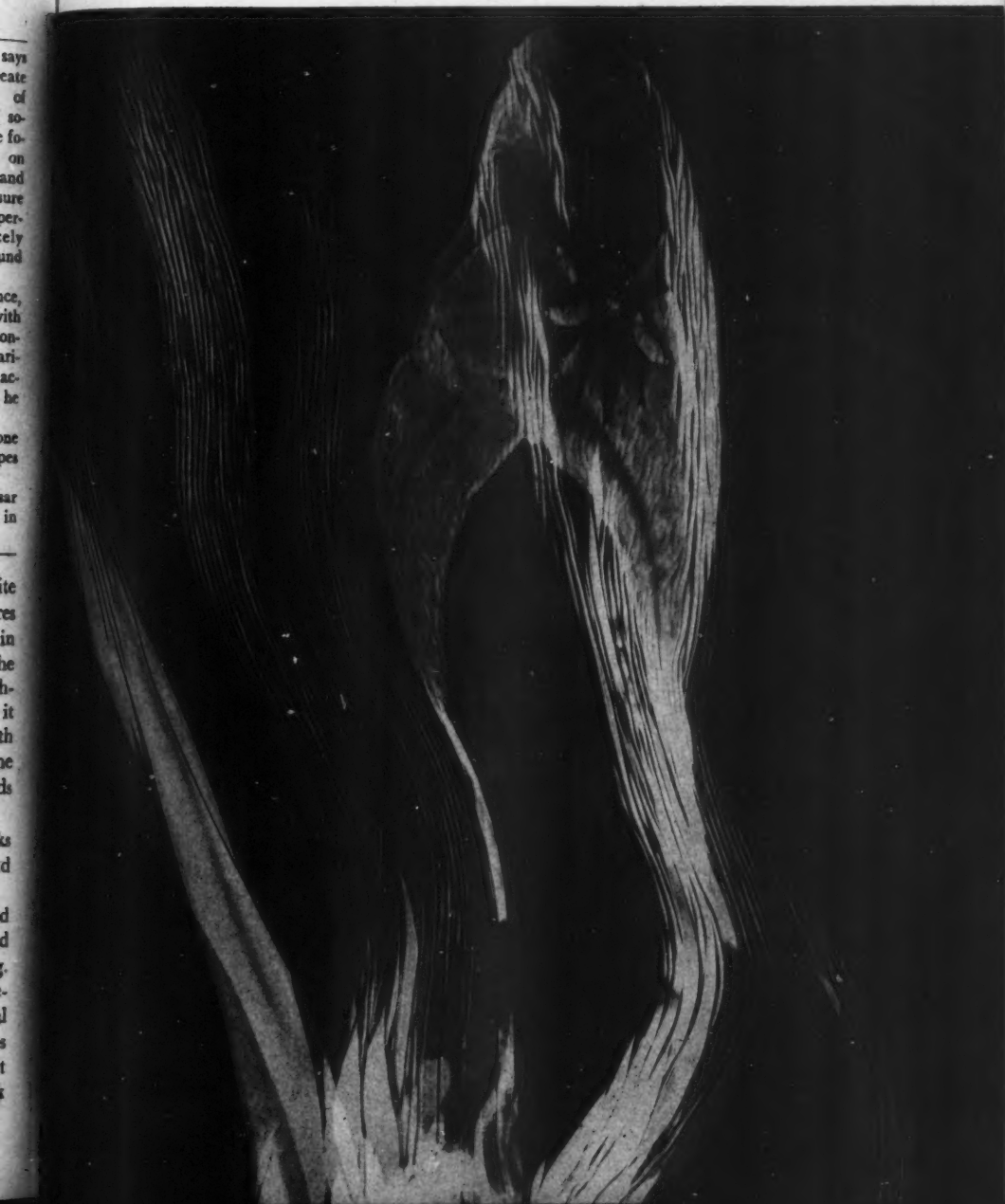
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and forth on both sides of the film, all the while it is developing. Now, of course, this guy's a genius, but it sounds like a lot of trouble to me."

(You know Spedden, you have such a cherubic countenance that we can't tell whether or not you have your tongue in your cheek.—*Ed.*)

Spedden claims the secrets of solarization are now quite universally known among photographers. He realizes that few photographers are successful at it and confesses he doesn't know why.

"I have a 60 watt bulb in my fruit cellar which is located at the end of a hallway in my basement." (Editor's note: the fruit cellar is that in name only, having long since been converted into a storeroom housing a fantastic collection of "props"). "At the opposite end of this hall, is a doorway leading to my darkroom. The hallway is possibly 30 feet long. When the negative has been developed for 2/3 its normal time, I carry it out to this doorway and expose it to the light from the other end of the hall. The length of time I expose it to the light is absolutely variable, running from one second to between 5 or 10 seconds depending on the degree of solarization I wish to achieve. It is strictly a matter of a "feel" for it, that I have developed through experimentation. With my white light source that far away, I can dodge when exposing the film for solarization."

Spedden mentions another tip on solarization: different colored backgrounds, when used with different films, give varying degrees of solarizing effects.

"Take reticulations for instance. I've got reticulation down to the point where I can control the shape and size of the pattern. I never saw that before, did you?"

Spedden uses three tanks of water when melting or reticulating the emulsion, which can be either dry or wet to begin with. The first tank contains water at approximately 90 degrees F. The second contains water at 110 degrees, and the third, water that is as hot as can be obtained from the tap or teakettle (160 de-

grees to boiling). A nearby tray contains ice water with the ice cubes in it to insure lowest temperature possible.

The negative is placed in the first tank for approximately 5 minutes. If the emulsion shows no sign of softening, it is put in the second tank for a few minutes. If there is still no sign of softening, on to the third tank which is pretty certain to take the starch out of it. The length of time in the warm water, and the temperature needed to do the job will naturally depend upon the condition of the hypo and hardener.

Utmost care and patience is necessary to bring the film to the right melting point, and when the emulsion starts to run it must very quickly and surely be manipulated in the hand to get the pattern you want. It must then be quickly and gently placed in the ice water, so it lays right on top of the ice cubes. When it has jelled sufficiently, it is a good idea to re-harden it in a hardening bath and to be most careful in drying. There will naturally always be some reticulation effect when using the "melting emulsion method."

Technical procedure for reticulation is much the same as for melting the emulsion (see page 57). "I presoak the negative in a solution of sodium carbonate and water before going into the warm water tanks," says Spedden; "and control the pattern by varying heat and also varying strength and length of the carbonate bath." In a gem of understatement he adds, "I suppose a little patience is also necessary."

Here are a few additional quirks and methods he offers for whatever they may be worth:

Film Developers—"I use various film developers—mostly DK60-A, D76, or Eastman prepared Pyro formula if I want really super gradations in the shadows."

Printing—"Tried 'em all, but am sticking with D 72 at about 1—1 with a minimum exposure in the enlarger and about four to seven minutes in the developer with Kodabromide or whatever I can

get. I make three or four prints from a negative at one time. If I haven't hit it by then, that's all, brother. I file the negative and never print it again. If I have to dodge in printing, then I know my lighting was wrong. I very seldom, if ever, make reprints."

Cameras and Lights—"Mostly use 5x7 Zeiss Juwel with Tessar lens; or a 5x7 Ansco view camera if I want to use a wide angle or a very long focus lens. I use an 8x10 Eastman all metal view

camera equipped with a 14-inch F/6.3 Ektar lens on many shots. I also have a Zeiss Mirroflex for outdoor work, and a Contax outfit. Have an assortment of spots and floods with special snoots on the kegs so that I can get very small spots of light. I make extensive use of reflectors, and firmly believe most photographers do not take advantage of reflected light."

Spedden is no devotee of the "any-body-can-do-it-with-a-box-camera" school. His

(Continued on page 140)

SPEDDEN'S IDEA here was to get two goblets to appear to be floating in the air. The background was all white cardboard; and the tonal scale from white to black was achieved by curving the cardboard, and control in placement of the lights. Where spotlights hit cardboard at a 90 degree angle, there is a highlight; and as angle becomes nearer parallel to the plane of

the cardboard, the tone goes to shadow. Rim highlighting on glass is derived from reflections of piece of white board in background.

5x7 inch Zeiss Juwel Camera was used with 8½ inch F4.5 Zeiss Tessar Lens. Lighting with two baby Keglites with focusing spot snoots. Spedden uses Eastman Panatomic X on most still life "when available."





FRITZ HENLE

Take It Easy!

EVA LUOMA

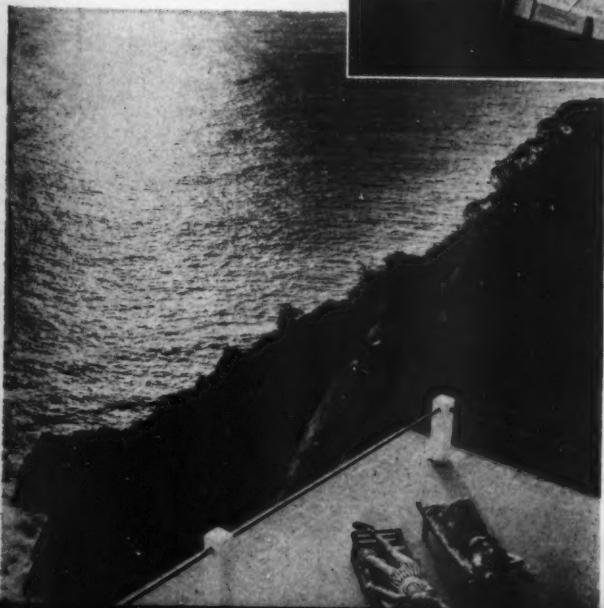




TOWNSEND GODSEY

PHOTOGRAPHS
FROM MONKMEYER

FRITZ HENLE



It's a wise photographer who keeps a camera close at hand during the summer dog days. Whether at the beach or at home, on the river or in the park, unaffected poses are at their spontaneous best on drowsy days when nature and man are in complete rapport. Pictures with a contagious mood, like the one of the boy yawning, are a "natural" for any photographer who can ... stay awake ... long 'nuff ... himself. ...



FRITZ HENLE

PHOTOGRAPHY IS ART



THIS TYPE OF ARGUMENT not only could go on forever, but seems to be doing so quite well. Probably one of the first long-haired prehistoric men was looked on askance by some of his fellow tribesmen for "wasting" creative effort hacking those beautiful expressive animal drawings on his cave wall. Probably, too, some loin-clothed ancestor of Harvey Croze looked on these and grunted "That is not Art!" "Why waste your time making records of things about you when you could be fashioning spearheads and axes? These are things I can appreciate!"

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A reply to Harvey Croze by
Siegfried R. Gutterman, B.S., M.A.

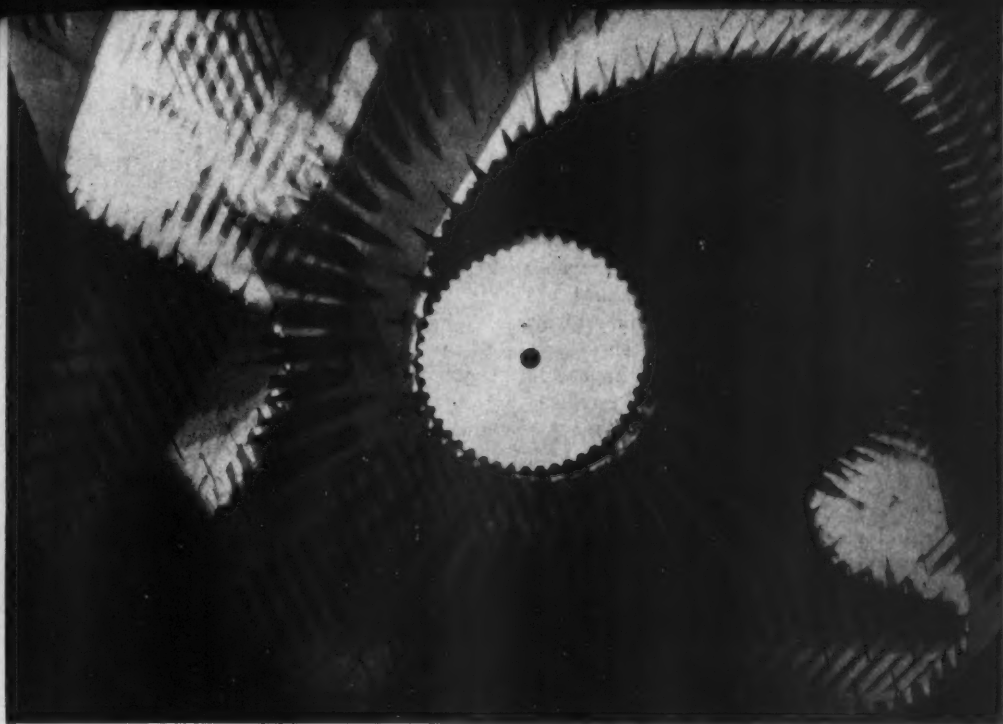
THIS IS THE TYPE of picture which is open to most confused judging. The observer may get an impact of the photographer's intent and therefore consider it good regardless of its aesthetic value. Here the medium has allowed appeal to the emotions not only by subject matter but through the aesthetic reinforcement of line movements and tones. (Photo by Gutterman)

And now, up pops the counterpart of the primitive critic, grunting a similar sound; "Photography is not Art! Only things that I have been taught to appreciate and find useful, like Architecture, Literature, Painting and Music are Art. Content yourself with making records, O Photographer, and don't try to delude me."

Well folks, I want to try to clear the air a bit. Frankly, it won't make much difference whether I do or not, because creative endeavor called Art (with a capital A) will go on in spite of Croze or Gutterman. But I do want to correct some very sloppy logic and try to establish some values and standards concerning what is or is not Art.

Our dear Harvey Croze
Writes provocative prose
But his Viewpoint is crooked,
SO MUST BE HIS NOSE!

Oh gosh! I'm a poet. What beauty of expression! What sensitivity of conception! What choice of euphonious words! What cadence! (Isn't this reaction similar to the neophyte's thrilling at his own photographs?) Actually I should say "What doggerel! What tripe!"



INDUSTRIAL MUSICALE (PHOTOGRAM) SIEGFRIED R. GUTTERMAN

THE CHARACTERISTIC of sensitive emulsions to capture light and the ability of the photographer to create pattern out of this light are the ingredients of this Art Form. In this case, abstract qualities of tonal nuances and rhythms created by mobile light sources and light modulators are relied on for aesthetic appeal. These abstract forms, like abstractions in any Art, meet with less popular appeal because of no reliance on story telling except when a title is given to it.

But have we the right to conclude that there is no such thing as an Art of Poetry because of abundance of tripe produced? Can we say Architecture is no art because of the rows upon rows of bastard buildings that exist? Does Harvey Croze or any one else have the right to say that music is no art because of the commercial radio jingles? Can we condemn Photography as no art because of the output of snapshots, enlarged snapshots; toned, enlarged snapshots; and other doctored, worked on, yet fundamentally feeble attempts? Of course not, no more than I have the right to make the statement that Croze's viewpoint is crooked and therefore, since his eyes are close to his nose, and he looks down his nose at photography, his nose must, ipso facto, be crooked.

Let's examine some more of Croze. I want to prove his viewpoint crooked, regardless of the shape of his nose.

He argues that the camera, rather than the man creates the photograph. Now I simply cannot understand why, by the same token, he doesn't claim that Painting, Etching, Sculpture, etc., are not Arts. Does not the acid biting into the copper plate and the printing press make the etching? Does not a lever with hair on the end (brush) and ground up pigment make paintings? Do not dead stones, beams and mortar make Architectural works? Does not the application of a hammer to a chisel against stone make a piece of Sculpture? Obviously not. These are only the tools and media of expression. The camera and the chem-mechanical processes of photography and light and

sensitive emulsions, like brushes, chisels, pigment, will not alone, nor in the hands of an incompetent, produce a work of art, albeit may result in a reasonably good facsimile of a scene.

Croze then puts forth a second argument that photographic results are more simply achieved and are haphazard, and therefore cannot constitute works of art.

These terms of simplicity of achievement, or even the thought of haphazard, or accidental achievement, are erroneous. That word "simple" can be thought of only in a relative or comparative sense. I think you'll agree that what is simple for some person may be extremely difficult for another. I can turn out a photograph, from snapping the shutter to finished print in less than fifteen minutes. I can also whip out a water color sketch in that time. Both may be in the snapshot class. On the other hand, some of my water colors, finished in a few hours, have given me tremendous satisfaction and have been exhibited. Many photographs which have given me equal satisfaction, have taken much longer to achieve. Certainly, too, a painting may, by the very character of the medium, be completed in much less time than a cast bronze sculpture or fine example of architecture. In other words, "simplicity" of

production isn't a criteria for judgment.

Now let's consider the word "haphazard," which means "what happens by chance" or "accidental." Croze says that results in photography are more haphazard and thus cannot be art. This conception, too, is erroneous. All arts utilize "accidental" happenings.

Those who create sculptured works and those who appreciate them, thrill at the artistry by which conception forms and may be formed in the "haphazard" tendencies of the media. The artist utilizes the texture and grain of wood, the malleable quality of clay, the softness or hardness and polishing qualities of stone to give stronger voice to his driving desire to create beauty.

Would you condemn the music of Beethoven or Debussy because they reacted to the beauty of chance sound combinations and gave them further beauty through their organization? I am sure you cannot. Nor can you condemn the photographic artist who reacts to the beauty of "haphazard" motion, or "accidental" spills of light, and utilizes them. It is artistically legitimate to react to the wildest, strangest chance happenings and to record the event. All artists exploit the beauty of accidental harmonies, and organize, refine and control them.



GOING HOME

*From the water color painting by
George Richmond Hoxie*

THE FLUID characteristic of water color technique encourages spontaneity of expression. Although this is recognizable subject matter, any pleasure received from viewing it, is due in greater measure because of the freshness of conception and freedom of brush and color in the composition. The "controlled accidents" of the fluid colors blending in the sky area are inherent qualities much like the "controlled accidents" in photography.

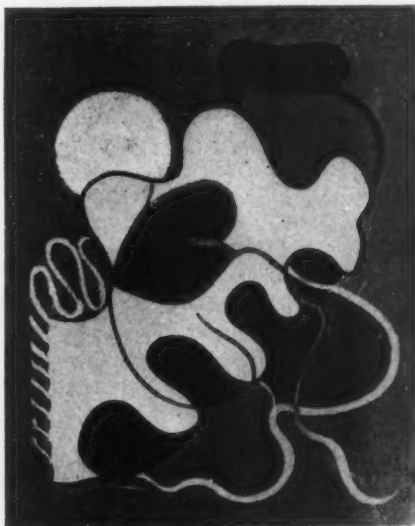


THE LENS SEES WHAT I SEE

Photograph by Siegfried R. Gutterman

CLOWN

From the oil painting by Siegfried R. Gutterman



THE QUALITIES of solarization have been used here to create an "unrealistic" feeling to an idea having psychological undertones. To me, it is complete, because the negative-positive qualities plus the abstract use of recognizable forms give visual interest to the rectangular space of paper and remain in harmony with the feeling expressed. This is an example of "controlled accident" in which four variations of solarization times and water bath treatments were necessary before the desired qualities were achieved.

ABSTRACTIONS in painting get much the same response that abstractions in photography do. In this painting, brilliant colors suitably juxtaposed and harmoniously combined with free line movement interweaving a variety of textures have all been used to attempt the capture of the underlying spirit of "The Clown." Realism might result only in capture of the surface quality whereas this form, when viewed by a participating observer, much more satisfactorily conveys the artist's conception.

Next, Croze informs us, that in classes at Cranbrook they "make photograms with three aims in mind. 1. To become conscious of good tone values; 2. To see what happens when light strikes a sensitized material; 3. To use as a short cut in design for use in weaving and allied arts." He further states "the same is true for solarization and other tricky devices." (Could he mean Montage, Mobile Light, Colored gelatine, Direct Color Photograms, Abstract Forms, Light Modulators, Temperature Controls, etc?)

Well, all of that is excellent and should certainly be continued. But how can one conclude that therefore "photography proves its ultimate and greatest value by its intensive use as a documentary and recording medium?"

The above mentioned are marvelous exercises, no more, no less. Since this training is common to all the arts, how can this prove that photography is not an art?

So we come to Croze's final statement that "if photography is to be considered an art—anyone with—good equipment, darkroom, materials—will sometime—produce a work of art."

Now would anyone care to uphold the following paraphrased statement: "If literature is to be considered an art—anyone with—a good fountain pen and paper (and who can even read and write)—will sometime in his life produce a work of literature. "We-I-I," the clown might say, "could be, provided of course that the pen was one of the better advertised brands that can write "50,000 Leagues Under the Sea."

Thus far, we've pointed out flaws and poor logic. I would like to believe that Harvey Croze does not honestly feel what he has written. I would rather think that he consciously and aptly summed up the type of confused thinking so rampant today, with the real purpose of providing clear thought on the subject.

It is toward this constructive clarification that I wish to conclude this article. Still, I don't wish to create the impression

that I'm a long haired aesthete. On the contrary, my hair, what is left, that is, is quite short. I'm just a guy that gets a kick out of beauty in any form, ranging from my wallpaper and dishware to other more animate subjects. I just love that radio jingle about keeping Bananas out of the Refrig-er-a-tor, trala-la-la. I may even be slightly neurotic, which should make me quite normal these days. So you see, I'm not out to crusade for the idea that all photographs are, or should be, works of art. My desire is merely for better understanding of the standards and values that allow judgment of photography. I want to be able to honestly tell the good from the bad and constantly strive to attain and uphold the good.

For that purpose, in my own judging of pictures, and their makers, I have devised the following formulae and reasoning for their classification. Follow through and honestly classify yourself and your work.

In any art, we start with some "Thing." A "Thing" has no meaning except a name. There are a lot of "Things" under the sun that would have no real meaning to you, but might have profound meaning to some savage in Africa, and, you can be sure, vice versa. Some people see "Things" just that way. A flower is a flower; a barn is a barn; sunlight is sunlight; a shadow is a shadow,—("Thing") plus (person) equals (Mental classification of the "Thing").

But, other people are, shall we say, more sensitive, or more sensitized to their surroundings. They react more deeply. They may hear train wheels turning and sense a certain beauty of rhythm. They may see a farm and react with a sensation of growth or fundamental stability. They may see sunlight on a wall and thrill to the play of pattern and texture. Still they may not write of these things nor paint them, perhaps for not desiring to, or not knowing how, or not trying to.

This formula would be: ("Thing") plus (Sensitive Personality) equals (a Personal, mental interpretation of the "Thing").

(Turn to page 143)



Kodachrome Prints 3X are full-color enlargements from miniature Kodachrome transparencies



Now...

KODACHROME PRINTS

(formerly Minicolor Prints)

in a new size—3X

◆ AS ILLUSTRATED

85¢ EACH

Ask for the new 3X size...

ask about other sizes

...at your Kodak dealer's

KODACHROME PRINTS (formerly called Minicolor Prints) are gorgeous full-color enlarged prints made from Kodak Bantam or 35mm. Kodachrome transparencies. Durable, glossy cellulose acetate base. New 3X size, $3 \times 4\frac{3}{8}$ inches, has smooth die-cut edges, rounded corners. Suitable for mounting, mailing, or framing. Minimum charge per order, \$1. For finest color with your miniature camera, the right combination is Kodachrome Film... Kodachrome Prints.

Kodak

BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

Kodachrome Prints—With the addition of 3X Kodachrome Prints, there are now four standard sizes—2X, 3X, 5X, and 8X. That's a range of sizes from about $2\frac{1}{4} \times 3\frac{1}{4}$ to 8×11 , plus other sizes available on special order.

Right now would be a good time to order the Kodachrome Prints you'll be needing, before long, for Christmas gifts. Kodak's Color Service has been expanded, but so has demand. Order through your dealer, of course.

Kodak Resisto Papers—Naturally, in summer, you want to keep your darkroom time to a minimum. There's where Kodak's water-repellent printing papers—Resisto N, for contact prints, and Resisto Rapid N, for enlarging—can be a real help.

These papers are impregnated with a water-resistant material. Hence, they fix completely in two minutes, wash completely in running water in four minutes, and dry very quickly after washing. Result: a few minutes after you've made your last print for the eve-

ning, you can be outside enjoying the roses, the moonlight, the honeysuckle, the barrel-slat hammock under the sycamore tree . . .

Keep It Clean—If by any chance you've noticed a decline in the brilliance and quality of your enlargements, this may be the answer. Snap on the enlarger light, and take a good look at the lens. Is it as bright and crystal-clear as on the day you bought it—or has it picked up dust, or a veil of scum or tarnish?

The cure is easy. Before using the enlarger, dust the front and back lens surfaces with a soft camel's-hair brush. Then, if any veil remains, dampen a soft cloth with Kodak Lens Cleaner, wipe the front and back lens surfaces *very gently*, and dry them just as gently with another soft cloth. *Don't rub*, for any dust or grit in the cloth will scratch the highly polished lens surface.

Give your camera lens the same care at frequent intervals—because only a clean lens will produce clean, crisp negatives.

weights (double and single), the surfaces (smooth, rough, fine-grained, tweed, and so on), the finishes—glossy, lustre, matte . . .

You have a considerable figure already, and you're just starting. For, now, you must in most cases multiply by dozens of sheet sizes, from less than 2×3 inches up to 20×24 , and then by a number of package sizes (dozen, 2-dozen, half-gross, gross, 500-sheet) before you come to a grand total of thousands.

Then there is the time factor, too, in each batch of paper. For example, to make a batch of paper such as Vitava Projection G or Vitava Opal G requires at least three months, assuming optimum conditions, which are the exception rather than the rule. At least five weeks are required to make the fine alpha cellulose fibers into the tinted paper base, another two weeks for the baryta coating to be applied, three weeks for sensitizing and testing, two weeks for cutting and packaging. And on top of that, shipping time to Kodak branches and thence to Kodak dealers.

We know it feels good when you're able to step up to your dealer's counter, ask for a gross of Vitava Opal, 11×14 double weight, cream white fine-grained lustre—and be reasonably sure of getting it. It's been a busy time at Kodak; we're not over the hump yet. But we're humping.

Speaking of Printing Papers...

MOST Kodak printing papers suspended during the war will



soon be back on Kodak dealers' shelves. Some, as you know, are already back. Others have been slow—and, when you are unable to get a specific paper in a particular contrast, tint, surface, weight, or size, you may wonder why.

Well, that phrase—*particular contrasts, tints, surfaces, weights, and sizes*—tells much of the story. In the incredibly complex field of Kodak printing paper, each of those factors multiplies by all the others. Take the 15-or-so basic Kodak papers (Azo, Kodabromide, Vitava Opal, Ad-Type, and so on), multiply by the number of contrasts (6 for Azo alone), then by the tints (white, cream, old ivory), then by the

Extensive tests disclose that each little 5-cent packet of Kodak Universal M-Q Developer has more punch and life than many users suspect. Briefly, the solution from one packet is adequate to develop 3 rolls of 620 film, or 12 sheets of 5×7 -inch film, or 72 paper prints $2\frac{1}{2} \times 3\frac{1}{2}$ inches.

The Bantam Kodachrome Adapter A is again available. This device, used in conjunction with a $2\frac{1}{4} \times 3\frac{1}{4}$ plate or film-pack camera such as the Kodak Recomar 18, or with the camera setup of the Kodak Precision Enlarger A Assembly, permits making 28×40 mm. negatives or Kodachrome transparencies, 8 on a roll of Kodak Bantam Film. With a camera having a long bellows draw, it forms an ideal combina-

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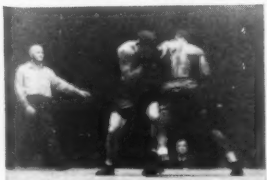


Intensified Moment

BUT for Kodak's new intensifier formula, IN-6, the dramatic moment above would have been, photographically, a total loss.

The photographer had shot fights in this ring before. His exposure was standardized for the normal ring lighting—1/100 second at $f/4.5$ on ultra-speed Kodak Super Panchro-Press Sports Type Sheet Film. But on *this* night, the ring lights were inadvertently hoisted too high—several feet above their normal level. That spelled underexposure, even on Sports Type Film.

At left is a reproduction of the best possible contact print from the unintensified negative, made on the highest contrast grade of contact paper. *Weak, gray, useless.* Compare it with, above, the full-scale enlargement from the same negative, made on a *softer-contrast paper*, after intensification in IN-6. It's the difference, here, between success and total failure; between "yes" and "no."



Kodak Formula IN-6, with instructions, is available without charge from Eastman Kodak Company, Rochester 4, New York.

tion for flower photography, other types of nature and small-specimen photography, copying from small or large originals, and close-ups of individuals. It allows

accurate ground-glass focusing and composition, too.

The Kodachrome Adapter B is also back, in both types—one

for Kodak Bantam Film, one for 35mm. Similar to the A, the B Adapter is for use with $3\frac{1}{4} \times 4\frac{1}{4}$ plate and film-pack cameras such as the Kodak Recomar 33, or with the Bellows Assembly B and Camera Back Adapter B of the Kodak Precision Enlarger.

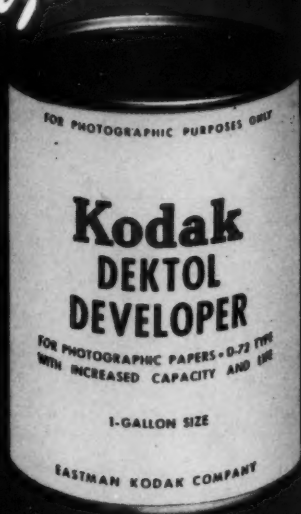
See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

In matters of general photographic information your Kodak dealer will be found to be well and soundly informed.

Kodak

*Now in handy
small sizes*



SUCCESSOR to famous D-72 in packaged form, Kodak Dektol Developer became an instant hit with large-volume users. Now it's available in convenient small sizes. In addition to producing print quality equal to that of D-72, the new Dektol has much greater print capacity ... 50% better keeping qualities. It stays clearer, making it easier to judge images as they "come up" ... maintains its normal development rate remarkably ... and has a minimum tendency to discolor on standing or with use. Get Dektol in your favorite size at your Kodak dealer's. Package to make $\frac{1}{2}$ gallon, \$.35; gallon, \$.60. Eastman Kodak Company, Rochester 4, N. Y.

Kodak



A MONTHLY DISCUSSION OF PICTURES
BY AXEL DAHNSEN, A.P.S.A.-F.R.P.S.

GOD BLESS THE SALONS, for everybody talks about them and like Mark Twain's aphorism about the weather, nobody does anything about them. If we were to take all the critics of photographic salons and put them end to end they would add up to something quite considerable. But unless they do something about the situation, what have we got?

Salons of photography are relative infants in the realm of the arts. So I investigated what was going on in the other arts, feeling that perhaps something constructive might be learned that could be applied to photographic exhibitions.

What a surprise to me! Things are worse off in the other arts. Indeed, in several instances the directors of important shows have had to travel around the country and beg, borrow, and . . . paintings from outstanding artists in order to get a comprehensive representation at their shows. Sitting in on bull sessions with these artists I found that they haven't arrived at satisfactory methods of judging or of choosing judges, either. And paintings have been exhibited for hundreds of years, more or less.

By contrast there is more harmony in photography than in any of the other graphic arts. Maybe that is because the photographic salons are only in the swaddling stage, a mere sixty years old or so.

INACTIVES

JOSE V. E. VALENTI, SAO PAULO, BRAZIL





BREEZE

JACQUES CORI, SANTIAGO, CHILE

I also had the opportunity of talking to some kennel enthusiasts recently, and lo and behold, until you hear those boys talk about judges and methods of judging you haven't heard anything. They yell bloody murder and it is worth a juror's life to be seen without armed guards after a judging. As a matter of fact their juries leave by a back door and get out of town immediately.

Critics, in general, fail to look at salons in a proper perspective. A show is never better than the best work submitted. The work submitted is never better than the incentives that motivate the promoters or the average intelligence, cultural, and economic status of the exhibitors.

If there are enough critics who feel that present standards are stifling the progress of photographic art why not take a page

from the painters who felt the same way toward the established institutions back in the early days of this country? They put on the famous and history-making New York Armory show as a revolt against the artistic judgment of their times and . . . see what happened. Art progressed more rapidly and a new awareness to the unlimited possibilities of human creativeness was established which has carried over to today. It happened in painting; it could happen in photography if the critics would talk less and do more.

There are two kinds of salon critics. The first is the intelligent individual who brings to his comments a constructive outlook and is able to look upon individual prints in terms of the total show. The other type is the frustrated neurotic, self-centered and incapable of being tolerant,

who is unwilling to establish his ability to meet present standards in order to bring conviction to his criticism.

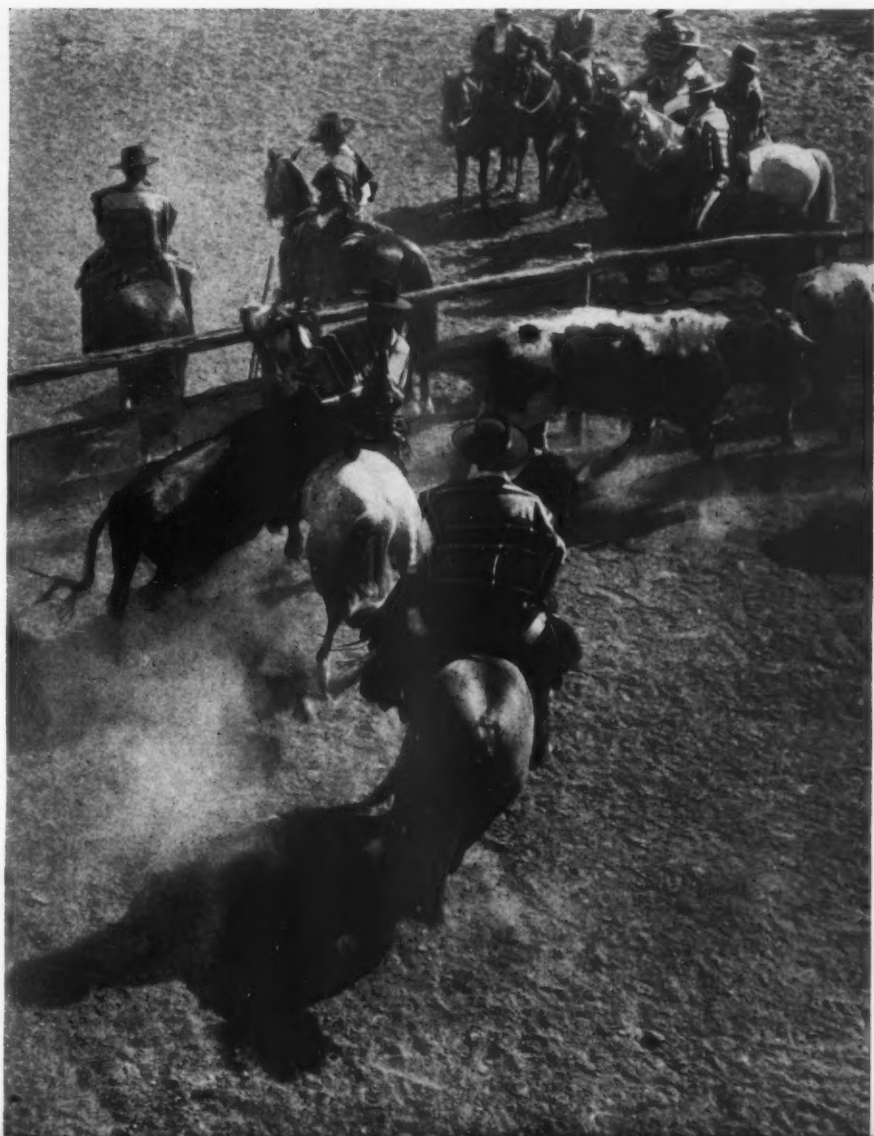
To this latter group it can only be reiterated that a salon is a challenge to the individual to make prints which will satisfy a group of judges who have a variety of tastes. Salons are, first, a challenge to technical quality or know-how, and sec-

ond, a challenge to use subject matter to express an idea or a feeling in a way that is easily communicated to others. If a pictorialist meets these challenges successfully, his prints should hang in every show. If they don't, it may be because he hasn't understood what makes prints acceptable to other people or needs to learn

(Continued on page 144)

RODEO

JACQUES CORI, SANTIAGO, CHILE



An Easy Way To TEST YOUR SYNCHRONIZER

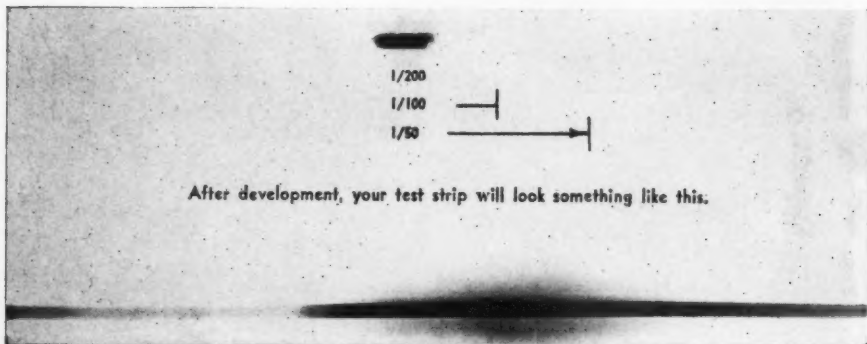
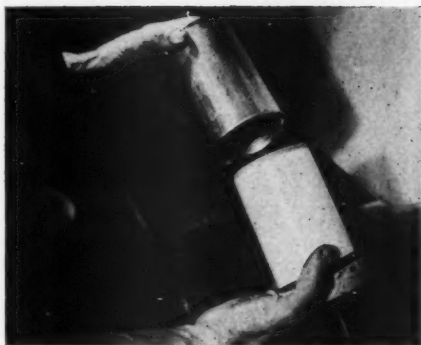
By JOE CLARK H.B.S.S.

NEARLY anyone can install or adjust a synchronizer. Yet, most people, whether professional or amateur, shy away from it because of the general belief that it requires very expensive equipment to properly test for synchronization. Nothing could be further from the truth.

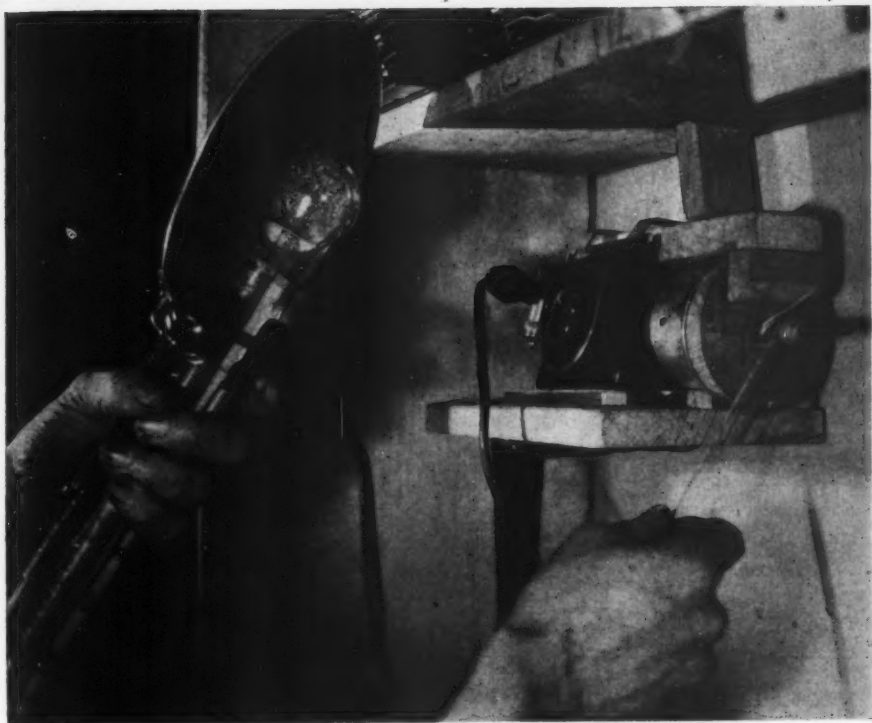
In fact, if you are handy with tools you can rig up the most efficient synchronizer tester that it is possible to make within a very few minutes. The accompanying pictures show how I made mine. This can be varied according to the materials at hand.

1. The tester consists of a tomato can in which two round holes have been punched opposite each other. Then there's a wooden cylinder on which to wind a piece of sensitized paper. This should have an axle so that it will turn freely inside the can. If you can find a baking powder can with a lid it will save the extra labor of making a lid. In this picture the paper is being fastened around the cylinder with a piece of scotch tape.

2. With the sensitized paper in place (either contact or enlarging paper will do), the cylinder is slipped inside the can.



After development, your test strip will look something like this.



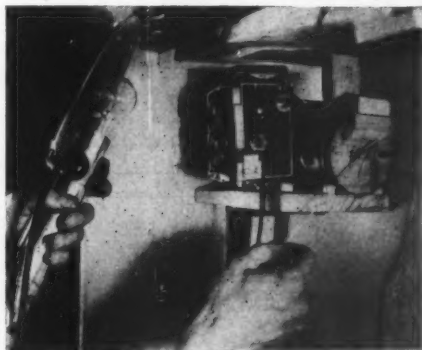
3. In my case, so that the outfit will always be handy when wanted, the tester is a part of the dark room. As you can see in the above shot, the shutter is placed over one of the holes and the other is left open. A piece of string is used to spin the drum inside. While it is turning a flash bulb is fired in front of the tester. The open hole permits the entire output of the bulb to register on the paper inside. The hole that is covered with the shutter permits light to pass through only while the shutter is open.

4. To test small cameras one simply opens the back and places it over one of the holes the same as we did the Speed Graphic shutter in picture No. 3.

5. After flashing the bulb we develop the sheet of sensitized paper and there we have the complete story with no allowances, deductions, additions, or calculations of any kind to be made. The black streak on the bottom side represents the entire output of the particular bulb used for this test. The shorter streak at the top shows you how much and which portion of that light passes through your shutter.

This test was made at a two-hundredth of a second and is what I consider well nigh per-

fect synchronization. The shutter has fired right in the beginning of the peak. If we need more light a slower shutter speed will carry further over into the peak. For instance, if I had used $1/100$ second the black mark on the top would have extended over another length. At a fiftieth it would have carried three more lengths thus utilizing virtually every bit of light given off by this particular type of bulb.



NEW GENERAL ELECTRIC EXPOSURE GUIDE

TO FIND EXPOSURE

Find film rating (*Minicam*, Photo Data Clip Sheets, June, 1946). Locate proper guide number for film rating, shutter speed, lamp and reflector in the tables below.

For example, the guide number for Photoflash lamp No. 22 with shutter set for "Time, Bulb, 1/25, 1/50" in an average reflector, with a film having an exposure index of 80, is 420. Divide the guide number by the distance in feet from lamp to subject to get the recommended F/number. At 20 feet, 420 divided by 20 gives 21, use F/22; at 40 feet, 420/40=F/11, etc.

WITH PHOTOFLASH LAMPS

With simple folding and box cameras, divide proper guide number by 16 to find recommended lamp-to-subject distance. Be accurate in measuring lamp-to-subject distance, particularly on close-ups.

If home bridge or table lamps are used rather than metal reflectors, give two to four times the exposure called for—or bring the lamps in to about half the indicated distance.

When in doubt, tend toward over-exposure rather than under-exposure. The use of an exposure meter for photoflood lamp pictures is strongly recommended.

Note—Use the exposure data contained in this sheet as a guide. A basic exposure of more or less than that indicated may give better pictures for individual equipment, subject matter and results desired.

Basis—All exposure data is based on the use of G-E Photoflash and Photoflood lamps in good metal reflectors—indoors in an average-sized room with medium-colored walls and ceiling—with lamp, camera and subject on a line. Outdoors at night, or in large or dark-walled interiors, use one stop opening larger than the guide indicates or reduce the lamp-to-subject distance to three-quarters of that indicated. Photoflash data for 1/25 to 1/1000 second apply to exposures made with a synchronizer. Data for "Time, Bulb" apply, when camera shutter is opened, kept open while the lamp is flashed, then closed. Data for lamps No. 6 and No. 31 is for focal plane curtain shutters only.

PHOTOFLASH GUIDE NUMBERS

(Reflectors for Midget Lamps)

ASA Film Speed Ranges		5-8	10-16	20-32	40-64	80-125	160-250
Lamp SM	Time, Bulb, 1/25, 1/50, 1/100 1/200, 1/250	40 32	57 45	80 65	115 90	160 130	225 180
No. 5	Time, Bulb, 1/25, 1/50 1/100 1/200, 1/250 1/400, 1/500	75 63 53 35	105 88 75 50	150 125 105 70	210 175 150 100	300 250 210 140	425 350 300 200
No. 6	1/100 1/200, 1/250 1/400, 1/500 1/1000	38 24 26	53 35 26	75 50 37 25	105 70 53 35	150 100 75 50	210 140 105 70

(Average Synchronizer Reflector)

ASA Film Speed Ranges		5-8	10-16	20-32	40-64	80-125	160-250
Lamp No. 11	Time, Bulb, 1/25, 1/50 1/100 1/200, 1/250 1/400, 1/500	83 70 60 42	115 100 85 60	165 140 120 85	235 200 170 120	330 280 240 170	470 400 340 240
No. 22	Time, Bulb, 1/25, 1/50 1/100 1/200, 1/250 1/400, 1/500	120 105 90 60	170 150 125 85	240 210 180 120	340 300 255 170	480 420 360 240	680 600 510 340
No. 50	Time, Bulb, 1/25	150	210	300	425	600	850
No. 31	1/200, 1/520 1/400, 1/500 1/1000	32 22	45 30	65 43 32	90 60 45	130 85 65	180 120 90

(Large Studio Reflectors)

ASA Film Speed Ranges		5-8	10-16	20-32	40-64	80-125	160-250
Lamp No. 22	Time, Bulb, 1/25, 1/50 1/100 1/200, 1/250 1/400, 1/500	160 140 117 80	225 200 165 115	320 280 235 160	450 395 330 225	640 560 470 320	900 790 660 450
No. 50	Time, Bulb, 1/25	195	280	395	560	790	1120
No. 31	1/200, 1/250 1/400, 1/500 1/1000	38 28	54 39 27	77 55 38	110 78 54	155 110 75	220 155 105

(Continued on page 80)

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| 2. PICTORIAL | 7. COLOR |
| 3. ACTION | 8. SPORTS |
| 4. INDUSTRIAL, SCIENTIFIC | 9. HUMOR |
| 5. CHILDREN, BABIES | 10. SPOT NEWS |

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PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

NEW GENERAL ELECTRIC EXPOSURE GUIDE

(Continued from page 78)

GUIDE NUMBERS FOR G-E BLUE BULB PHOTOFLASH LAMPS

Lamp	Shutter	Daylight Type Color Film	
		Miniature	Professional
5B	Time, Bulb, 1/25, 1/50 1/100 1/200, 1/250	55	60
		35	40
		24	26
21B	Time, Bulb, 1/25, 1/50 1/100 1/200, 1/250	60	65
		50	55
		32	35
50B*	Time, Bulb 1/25	80
		1105

*Guide number values are tentative.

† Guide number based on large studio reflector. All others based on average size reflector.

PHOTOFLOOD GUIDE NUMBERS

ASA Film Speed Ranges		5-8	10-16	20-32	40-64	80-125
G-E Photoflood Lamp	Shutter Speed					
One No. 1 in good reflector	1	45	64	90	130	180
	1/5	20	29	40	58	80
	1/25	9	13	18	26	36
	Movie ‡	8	11	16	22	32
	1/50	6	9	13	18	26
	1/100	9	13	18
Two No. 1 or One No. 2 in good reflectors. Or One No. RFL2	1	65	90	130	180	260
	1/5	29	40	58	80	116
	1/25	13	18	26	36	52
	Movie ‡	11	15	22	30	44
	1/50	9	13	18	26	36
	1/100	6	9	13	18	26
Four No. 1 or Two No. 2 or One No. 4 in good reflectors. Or Two No. RFL2	1	90	128	180	255	360
	1/5	40	57	80	115	160
	1/25	18	26	36	52	72
	Movie ‡	15	22	30	44	60
	1/50	13	18	26	36	52
	1/100	9	13	18	26	36
Six No. 1 or Three No. 2 or One No. 4 plus One No. 4 in good reflectors. Three No. RFL2	1	110	155	220	315	440
	1/5	50	71	100	142	200
	1/25	22	31	44	63	88
	Movie ‡	19	27	38	53	76
	1/50	15	22	30	44	60
	1/100	11	16	22	32	44

‡ Based on average standard speed, 16 frames per second.

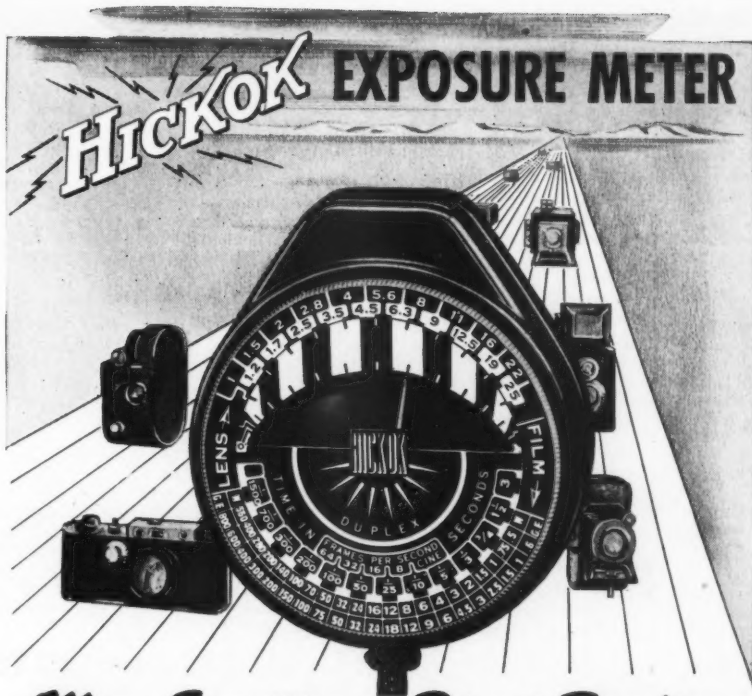
COLOR PHOTOGRAPHY

Good results in color photography are governed by these simple requirements:

- 1—Have plenty of light. High levels of illumination allow shooting at small apertures and make for sharper results with greater depth.
- 2—Balance your lighting for high key, low contrast results. Light up shadows and background. Keep brightness in various parts of the scene within a four-to-one range or less.
- 3—Expose correctly and uniformly. Get a basis for exposure and be accurate in making readings or measurements of lighting.
- 4—Follow the film maker's instructions as to proper light source and filter combinations. Watch instruction sheet (packed with film) for occasional revisions.
- 5—Strive for simplicity in color harmony. Favor simple props and materials of all-over color, rather than a figured or patterned design and colors. Keep background plain.

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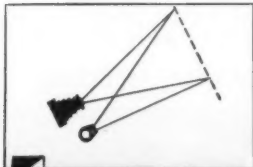
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Photographic Instructors Listed Geographically

By AGNES REBER

FOR THE THIRD TIME, MINICAM PHOTOGRAPHY offers a list of schools and classes in photography. This issue carries the first half, and the second half will appear in the September issue. This new list has been completely revised, many new schools and classes have been added, and the complete whole will be published in booklet form sometime late in the Fall.

ARIZONA

TUCSON SENIOR HIGH SCHOOL, Tucson, Arizona. H. A. Goldstein, P.S.A.; Otis H. Childster, Instructors. Elementary and Advanced Photography. Students may attend for one or more hours a day for full credit. Well equipped darkrooms. On assignments for the three school publications, students use school owned cameras. Cost for pictures is borne by the publication desiring the photographs. Students pay only for photographic paper and film used on personal projects. No cost for course. Prerequisite for advanced photography is completion of elementary photography.

ARKANSAS

HENDRIX COLLEGE, Conway, Arkansas. Non-technical course "for enjoyment and creative experience" taught by Paul Faris during

Spring term. No prerequisite. Work is varied to suit abilities of individual students. Four hours a week for eighteen weeks; two semester hours of credit given. Laboratory. Tuition \$15 if taken separately; less if taken as a part of full college course.

HARDING COLLEGE, Searcy, Arkansas. Course in News Photography under instruction of Professor Neil B. Cope, consisting of 2 lecture hours and 1 laboratory hour a week for 12 weeks. Course is offered in Fall term, with 3 term hours of credit given. Course may be taken without any accompanying courses or prerequisites. The College Camera Club also offers an elementary "hobby" course in photography, with Mr. Cope as instructor.

CALIFORNIA

FRESNO STATE COLLEGE, Fresno, California. Art Department and Science Department offer courses in photography—developing, printing, portraiture, making pictures for magazine illustration and advertising purposes, enlarging, copying. Two lecture hours; four lab. hours per week. Student cannot specialize in photography only. \$22 per semester; 18 weeks.

GEORGE BOARDMAN, 8165 Santa Monica Blvd., Hollywood 46, California. George Boardman, Eva Reid Marsh and Dean Ross, Instructors. Essential darkroom procedure, developing, printing, enlarging and allied subjects. Studio portraiture, commercial, illustrative and flash technique. Instruction is private, individual and based on the particular need of the student. Tuition, \$200.00 for approxi-



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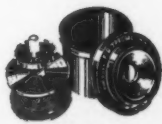
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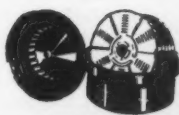
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mately nine hours per week for eight weeks, night or day. Student also assists and participates in work going through the studio. Accept only two students at a time for complete course.

MARIN JUNIOR COLLEGE, Kentfield, California. General Photography. Course given during both Fall and Spring terms; one hour lecture a week and three or more hours laboratory work for 17 weeks. Two units of credit given. Course covers use of camera and its accessories, portraiture, composition and dark-room. No tuition.

MORTENSEN'S SCHOOL OF PHOTOGRAPHY, Laguna Beach, California. Wm. Mortensen, Instructor. Basic course for black and white, \$100. Metal-Chrome course, \$1,000. Instruction is private and personal and adjusted to the needs of individual student. Length of course is indefinite, as it depends on progress of student.

POLYTECHNIC HIGH SCHOOL, 16th and Atlantic, Long Beach 6, California. Don Meadows, Instructor. Courses in Elementary Photography, Fundamentals of Portraiture, Advanced Photography. Pupils may earn science credits for four semesters in the above, which are counted by the universities as elective credits. Work on the year book gives opportunity for specialization and training in the more difficult assignments. Sixteen weeks per semester, offered for Fall and Spring terms.

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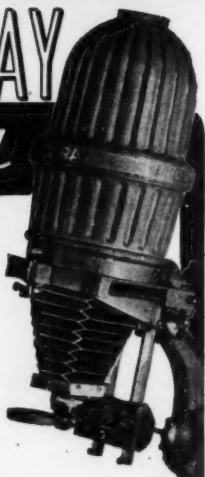
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LOS ANGELES CITY COLLEGE, 855 N. Vermont Avenue, Los Angeles, Calif. A "semi-professional" type public college, no tuition. Offers major in photography (Assoc. in Arts degree) including related courses in Art, Business, Advertising and Merchandising, Commercial Law, and Salesmanship. Two years to complete all courses in Beginning and Advanced Technique, Composition, Lighting, Portraiture, and Illustration. (Also two amateur courses for non Majors.) Instructors: H. K. Jordan, Roy Priebe. Write "Registrar" for catalog.

UNIVERSITY OF SOUTHERN CALIFORNIA, Los Angeles 7, California. Course in fundamentals of photography which includes principles and practices in lighting, composing, exposing, and developing still and motion pictures; photographic optics and chemistry; sensitometric and densitometric control practices; making separation negatives and color prints; all phases of motion picture production. The course consists of lecture, demonstration, and laboratory work and leads to A.B. and M.A. degrees. Production of Educational films in graduate courses. Student may write or call for schedule of current program.

MILLS COLLEGE, Oakland, California. Course offered as part of work required for degree. Photography and its use as a medium of documentary and artistic expression. Technique, developing, contact printing, enlarging, composition, design, lighting. Students must provide own equipment. Three credits given per semester; two semesters of 30 periods each.

SANTA ROSA JUNIOR COLLEGE, Santa Rosa, California. Clark Nattkemper, Instructor. Elementary Photography, darkroom technique given during Fall and Spring semesters. Emphasis is placed on production of salon prints.

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SEQUOIA UNION HIGH SCHOOL, Redwood City, California. Extra curricular group in photography given as a "supervised hobby."

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UNIVERSITY OF CALIFORNIA, SANTA BARBARA COLLEGE, Santa Barbara, California. Art Department offers course dealing with Photography in its relation to commercial art. Includes composition and subject control as well as chemical processes. Runs 18 weeks, with 2 units of credit. Roy E. Lawhorne, Instructor. Industrial Education Department offers two courses in photography: Theory and practice of photography for personal and education use. Darkroom technique, portraiture composition, lighting and the making of photographic slides. Night classes, 18 weeks, \$10.50 per semester, course is not restricted. Audio-

Visual Education, a functional course to acquaint the student with various kinds of audiovisual materials and their use in classroom teaching. Day classes, Fall and Spring term, \$7.00 a semester. Both these classes taught by Mrs. Genevieve Estes.

COLORADO

COLORADO COLLEGE, Colorado Springs, Colorado. Fundamentals of Photography, Dr. Paul E. Boucher, Instructor. Theory and laboratory, including some work in color photography. Fall semester, 2 lecture and 3 laboratory hours per week for 15 weeks; 4 semester hours credit. Student may elect course alone with tuition in proportion. Some advanced work in photography may be done by qualified students. Summer School offers 4 lecture and 6 laboratory hours of beginning photography for 8 weeks, giving 4 semester hours credit.

WESTERN STATE COLLEGE OF COLORADO, Gunnison, Colorado. C. R. Walker, Instructor. Elementary Photography. Course designed to give student a start in photography and to teach fundamentals of developing and printing. One lecture and 3 laboratory hours per week for 12 weeks; given during Spring term; one credit hour. Given only to regular students; tuition is \$30 per semester for full schedule.

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vanced Photography. Class is sponsored by the Adult Education Department of the public school system of Stamford. Amateur beginners and advanced amateurs receive instructions, demonstration and lectures. Actual operation in darkroom, studio, and field work is done as much as time will permit. Individual problems and interests are brought before the class for discussion and demonstration. Tuition free. Course, 25 weeks, 2 hours a week; September and March; 7:30-9:30 P. M.

UNIVERSITY OF CONNECTICUT, Storrs, Connecticut. No formal course in photography is given, although Visual Education offers some work in photography to prospective teachers. Plans to offer more complete instruction in a year or two.

WASHINGTON, D. C.

NATIONAL PHOTOGRAPHIC SOCIETY, Washington, D. C. Miss Ann-Katrine Shaw, Secretary (723 Upshur Street, N. W.). Offers at monthly meetings lectures on various phases of photography. Classes in lighting, etc.

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Second Avenue, Miami 36, Florida. Charles Karns and William Burton, Instructors. Students attend three hours shop daily and three hours related work, math, English, science, composition, art, drawing, etc. Thirty per cent of time is spent in related classes dealing directly with things photographic. Classes are divided in small groups of three and four and rotate weekly; speed cameras, portrait work, office and reception room work, contact print room, projection room. During a six weeks grading period student receives training in each of departments mentioned above. 72 weeks, 30 hours a week. No tuition charge.

FLORIDA STATE COLLEGE FOR WOMEN, Tallahassee, Florida. This eleven weeks course is listed as "An Introduction to Photography" and is taught by Elizabeth Lynn. It consists of two hours per week of lectures, and four hours per week of laboratory. Physics or Physical Science prerequisite required. Further information may be obtained by addressing the Registrar, Florida State College for Women.

GEORGIA

EMORY UNIVERSITY, Emory University, Georgia. Jour. 225—Press Photography is the

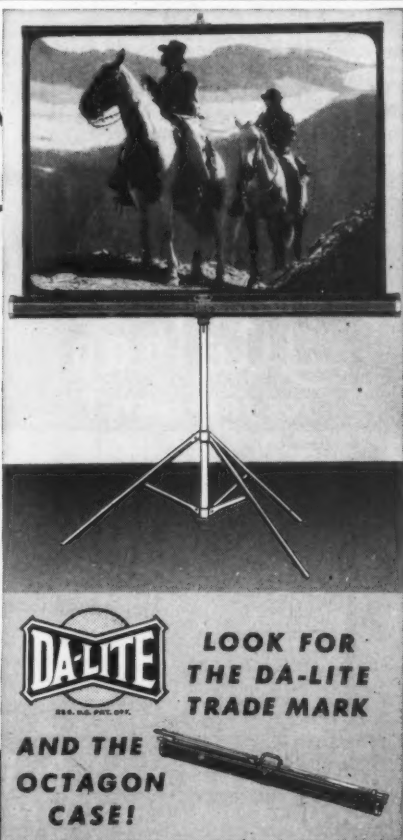
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correct title of the course at Emory. Twelve weeks required to complete. Fall term only. Two lecture and two laboratory hours required.

BERRY COLLEGE, Mt. Berry Georgia. Physics offers laboratory course in photography. A large portion of the time in this course is used in doing photographic work for the school and for the school annual. Certain experiments are done preliminary to work for the sake of developing technique. This is an 18 week course with 4 hours each week, and is given only as part of the regular curricula. Two semester hours credit are given for course.

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Prof. Jacob Bauer, Instructor. General course in Elementary Photography offered in previous years has been discontinued, unless there are enough special requests for course. Write Professor Bauer.

UNIVERSITY OF IDAHO, Moscow, Idaho, Howard B. Stough, Ph. D., Instructor. Zoology Department offers course in photographic technique. Developing, printing, enlarging, lantern slides, copying, orthochromatic and color photography, photomicrography, infra red and polarized light. This course is designed for the scientist and not for the training of professional photographers. Students are required to have finished one year of chemistry or physics in college. No tuition for Idaho students. \$30 per semester for out of state students. Laboratory arrangements are available—\$5 fee. First semester, 18 weeks at 5 hours a week. Second semester, 18 weeks at 4 hours a week.

ILLINOIS

EASTERN ILLINOIS STATE TEACHERS COLLEGE, Charleston, Illinois. Dr. H. E. Phipps, Instructor. A one-term course in the Fundamentals of Photography is offered in the Winter Quarter, beginning December 2, 1946, by the Chemistry Department. Prerequisite: one year work in a college laboratory science. Three hours' lecture and 3 to 5 hours laboratory per week for 12 weeks. Four quarter hours college credit. Complete laboratory equipment available. Tuition: \$19.50 per quarter for one to four courses.

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SANTOS SCHOOL OF RETOUCHING, 64 W. Randolph Street, Chicago, Illinois. Offers highly specialized course in retouching. Classrooms for resident students who wish to take intensive and personal training, and correspondence courses are now in preparation. C. L. Santos is instructor. Three courses: one for the advanced amateur covering regular pencil work, etching, dying, etc., and the advanced course covering such technical subjects as major negative alterations, retouching three color separation negatives, and Kodachrome retouching; includes reduction and intensification, modeling, blending, and mixing of colors and their application. School is approved under G.I. Bill. Complete information may be obtained by writing the school.

SCHOOL OF PHOTOGRAPHY, Fort Dearborn Camera Club, 30 S. Michigan Blvd., Chicago, Illinois. Amateur Pictorial Photography: negative making, print projection, portrait photography, landscape, and Kodachrome photography, composition, etc. Classes start at 7:00 each Tuesday night following the opening meeting of the school term. Tuition is \$10.00. Write the club for enrollment blank.

PRINCIPIA COLLEGE, Elmhurst, Illinois. Percival Robertson, Instructor. Course in Elementary Photography when there is sufficient demand made by regular students taking courses at the college. One course credit given. College tuition \$450 per year of three quarters, or \$150 per quarter.

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UNIVERSITY OF ILLINOIS, Urbana, Illinois. Physics Department offers course in photography designed to familiarize student with photographic techniques, equipment, and materials. Course is not given regularly now; information may be obtained from P. Gerald Kruger, Physics Department. Prerequisite of General Physics or consent of instructor. Course is restricted to regular students. Tuition is \$40 for Illinois-residents; \$80 for out-of-town students.

INDIANA

EVANSVILLE COLLEGE, Evansville, Indiana. George F. Jackson, Instructor. Courses in Elementary and Advanced Photography given during Fall and Spring terms. Twelve weeks a semester, 2 hours a week; tuition is \$12.00 a semester. Course is open to public.

MANCHESTER COLLEGE, North Manchester, Indiana. Charles S. Morris, Instructor. Course offered by Physics Department. Well equipped portrait studio, full facilities for informal campus and group photography. Complete darkroom equipment. Tuition \$4 per term hour of credit. Course 12 weeks—1 to 4 hours a week.

FRANKLIN COLLEGE, Franklin, Indiana. Photography under the instruction of Dr. W. H. Billhartz. Day classes in Spring term; 2 lecture and 3 laboratory hours per week for 18 weeks. Course may be taken separately from regular college curriculum at cost of \$27; 3 credit hours are given at completion of course.

IOWA

IOWA STATE COLLEGE, Ames, Iowa. Dr. Percy H. Carr, Instructor. Two photography courses offered by Physics Department: Elementary Photography, one lecture and 3 hours laboratory per week for 10 to 11 weeks; Fall and Spring term, occasionally summer day classes. Advanced course in Scientific Photography; 2 three-hour labs per week for 10 to 11 weeks. Courses are not restricted to regular students at the college.

DRAKE UNIVERSITY, Des Moines, Iowa. George Yates, Instructor. News photography is offered, but it is required that the student have one year each of chemistry and physics. Eight weeks are devoted to lectures, three weeks to lab, and four to practice. Tuition \$25.00.

STATE UNIVERSITY OF IOWA, Iowa City, Iowa. Edward F. Mason, Instructor. School of Journalism, offers course in News Photography, which may be taken as an elective in Liberal Arts—covers two semesters for a total of 4 credits. Tuition is \$130 for Iowa residents, \$200 for non-residents per year—

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KANSAS

UNIVERSITY OF KANSAS, Lawrence, Kansas. The prospective student of the Photography class at University of Kansas must be a major in journalism or secure permission—professional credit in college. The instructor is Lee S. Cole, and the duration of the course is sixteen weeks. For residents of the state of Kansas, the tuition is \$66.00; for non-residents, \$126.00.

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DILLARD UNIVERSITY, New Orleans, Louisiana. Advanced Crafts taught by V. Winslow. Consists of 1 lecture hour and 2 laboratory hours a week for 18 weeks. Offered during both Fall and Spring terms, night and day classes. Further information from Registrar.

MAINE

UNIVERSITY OF MAINE, Orono, Maine. Professor Charles B. Crofutt, Instructor. Fundamental Theories and Techniques of Photography. Construction and use of cameras, exposure, emulsion, filters, artificial lighting and copying, contact and projection printing, dark-room practice. The student is required to furnish a reasonably good camera and supplies for personal use. Darkroom equipment is furnished by the university. Tuition \$18.00 for Maine

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SMITH COLLEGE, Northampton, Massachusetts. Miss Nora M. Mohler, Instructor. Department of Physics offers course in photography that includes study of photographic processes, chemical and optical theory. For graduate students the fee for this single course for one semester is \$37.50. For non-collegiate students the fee is \$45. Spring term, day classes 5 hours a week for 17 weeks; 2 hours lecture, 3 hours lab work.

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ST. MARY'S COLLEGE, Winona, Minnesota. Brother H. Charles, F.C.S. is instructor of the course in Elementary Photography offered in the Spring term. Two credit hours are given, and the cost is \$12.00 for twelve weeks. Write to Brother Charles for any further information.

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MISSISSIPPI COLLEGE, Clinton, Mississippi. A nine weeks' course consisting of two lecture hours and eight laboratory hours per week. Course may be taken without any prerequisites, and three credit hours are given the student. Further inquiries should be addressed to the Physics Department.

MISSOURI

WILLIAM JEWELL COLLEGE, Liberty, Missouri. Course titled "Microtechnic" is strictly laboratory work; no lectures. Offered only in the Spring term. L. J. Gier will supply further information.

CENTRAL MISSOURI STATE COLLEGE, Warrensburg, Missouri. Industrial Arts Department offers Elementary Photography as a part of the regular program. Students may take three or four other subjects. Two lecture and six lab hours a week for 12 weeks; Fall and Spring term, day classes. Tuition \$20 for the entire program of studies. Darkroom is equipped with enlargers to accommodate a range of film sizes. Work done on individual basis. N. B. Grinstead, Instructor.

WEBSTER COLLEGE, Webster Groves 19, Missouri. Offers two courses in photography; one headed under Physics 40, and the other under Biology 181, the former called "Photography" and the latter "Microtechnique." The classes are under the supervision of Sister M. Germaine and consist of one lecture hour and two laboratory hours. The duration of each course is eighteen weeks. The Registrar will supply further information.

MONTANA

MONTANA STATE UNIVERSITY, Missoula, Montana. News photography given in Journalism School. Olaf J. Buc, Instructor. Course is restricted to majors in Journalism. Prerequisites include the course in newspaper reporting and consent of instructor. Autumn, Winter and Spring quarters; day class, 2 lecture and 2 laboratory hours a week for 14 weeks. Tuition covers a full schedule of courses —\$35 for residents, \$65 for non-residents.

NEBRASKA

NEBRASKA WESLEYAN UNIVERSITY, Lincoln, Nebraska. Elements of Photography taught under J. C. Jensen, Professor of Physics in a course lasting eighteen weeks at a nominal cost. Two credit hours given. However, the course requires accompanying courses or prerequisites. Further information may be obtained by writing to Mr. Jensen.

NEBRASKA STATE TEACHERS, Wayne, Nebraska. Physical Science Department offers Photography. Second semester. Three hours credit. The optical systems of cameras, theory of development, exposure, enlargement, copying, making lantern slides, and printing. Two recitations and two hours laboratory each week.

NEW HAMPSHIRE

UNIVERSITY OF NEW HAMPSHIRE, Durham, New Hampshire. Wendover Neeffus,

Jr., Instructor in Elementary Photography and Advanced Photography. Theory, technique, printing, enlarging, lectures on optics and photography chemistry. Classes open to all students as electives, but are required for those taking Occupational Therapy. Both courses are six hours a week, giving three semester hours, and run 16 weeks. Tuition is included in regular University tuition charge of \$80 per semester for in-state students, \$130 for out-of-state. Small lab fees.

NEW JERSEY

GEORGIAN COURT COLLEGE, Lakewood, New Jersey. Classes in photography for Fifteen-week course. A total of fifteen lecture hours and thirty hours of laboratory work. Address the Registrar for further details.

MAYWOOD CAMERA CLUB, Inc., Maywood, New Jersey. Classes in photography for club members only. Details may be obtained from Mrs. Fred C. Meyer, Publicity Manager, 265 Beech St., Hackensack, N. J.

VOCATIONAL AND TECHNICAL HIGH SCHOOL, Sussex Avenue, Newark, New Jersey. Rudolf Skrivanek, Principal. Accredited courses in photography. Vocational High De-

partment offers Commercial Photography, Technical High Department offers Photographic Techniques. Frederic Adams, Instructor. There are ten periods a week of related science with each course, plus 20 laboratory periods. Duration of course is three years. Night as well as day classes. Tuition is \$20 to non-county residents, free to county residents. Demand is such that only local residents can be accommodated.

NEW YORK

THE ART SCHOOL, PRATT INSTITUTE, Brooklyn 5, New York. A full course of Art subjects includes Basic Photography. The entire course costs \$130.00 and covers a period of thirty-two weeks. This photography class is conducted under Walter Civardi, and the prospective student may obtain additional information by writing to the school.

ROBERT DESME, 144—91st Street, Brooklyn 9, New York. (Instructor at Brooklyn Museum.) Offers course in bromoil transfer. Write Mr. Desme for information regarding private lessons and classes.

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THE COOPER UNION ART SCHOOL, Cooper Square, New York City 3. Course in Photography under instruction of Mr. Leo Katz, consists of 1 lecture and 2 laboratory hours a week for 32 weeks. Given during both Fall and Spring terms, night and day classes. Further information from Admissions Office.

J. GHISLAIN LOOTENS, 277 Lexington Avenue, New York, N. Y. Specialized Photographic Instruction covering all branches of Photography. Private instruction by appointment. Lessons adjusted to individual needs. Fee: \$20.00—two-hour session.

NEW YORK UNIVERSITY, (WASHINGTON SQUARE COLLEGE), New York City. The Physics Department offers a course in Photography with Miss Dollmann as Instructor. The cost per semester is \$64.00 and the course is of fifteen weeks duration. It is conducted on Friday evenings from six to eight o'clock, and there is no accompanying or prerequisite course necessary.

NEW YORK INSTITUTE OF PHOTOGRAPHY, 10 West 33 Street, New York City 1. This school has been teaching photography for 36 years; offers both home study and personal attendance courses. The Home Study Course covers Commerical, Portraiture, News and Natural Color Photography in the one course. Tuition is \$90.00; certificate of graduation issued. The Resident Training at the school has separate courses in Commerical, Portrait, and Natural Color Photography. New students are accepted the year round. The Institute has been approved as a photography school for returned veterans. Descriptive literature will be sent upon request; write Department 117.

HELENE SANDERS, FRPS, FPSA, 322 West 71st Street, New York City. Portraiture, composition, lighting, posing, pan make-up, retouching, darkroom technique, oil coloring and pictorial photography in private lessons to advanced students in photography. Tuition \$15 a lesson, 1 1/2 hours.

WEST SIDE YMCA, 4 West 63rd Street, New York City. Neil Johansen, Instructor. Courses offered in all photographic subjects except 3-color separation. Dark-room technique. Participation limited to members of YMCA and members of the armed forces, both men and women. Tuition \$2 per hour for single individuals; \$1 per hour for individuals in groups.

SYRACUSE UNIVERSITY, Syracuse 10, New York. General Photography and News Photography. Courses in microtechnique and medical photography, and also in criminology showing use of photography in that field.

NORTH CAROLINA

APPALACHIAN STATE TEACHERS COLLEGE, Boone, North Carolina. A. Antonakos, Instructor. Fundamentals of Photography: Laboratory technique, introduction to elementary theory, and study of basic art prin-

ciples. Open to all regular students. Laboratory fee \$5.00. Course 3 hours per week for 11 weeks. Advanced Photography and Colorimetry: Basic theory, Color analysis, advanced laboratory and studio techniques. Prerequisites: Courses in chemistry, physics, and mathematics at college level. Laboratory fee \$10.00. Open to registered students. Course 5 hours per week for 11 weeks.

OHIO

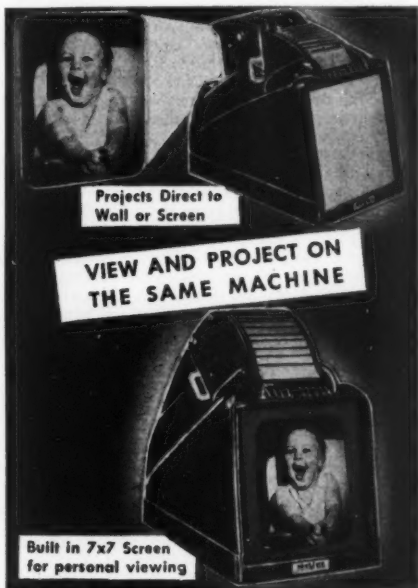
OHIO NORTHERN UNIVERSITY, Ada, Ohio. D. R. Lowman, Instructor. Study of cameras, photographic materials, printing processes, etc. Class must be limited to laboratory facilities. 12 weeks, 2 hours a week.

AKRON HIGH SCHOOLS, Akron Ohio: Buchtel High, Mr. Clifford Wertz, Mr. Charles Kinney, Instructors. Central High, Mr. Milford Terrass, Instructor. East High, Mrs. Adaline McLeland, Instructor. Garfield High, Miss Mildred Ogan, Instructor. North High, Mr. Luther Hosfield, Instructor. West High, Mr. Vernon Culp, Instructor. Basic course in fundamentals of photography—equipment, negatives and print making by contact and projection

methods. This is a semester course offered in both Fall and Spring term in day classes only. Extra lab time is provided for any student. No tuition for Akron residents. Further information may be obtained from Ernest R. Stotler, Director of Practical Arts, 70 N. Broadway, Akron 8.

OHIO UNIVERSITY, Athens, Ohio. Dr. Emmet E. Shipman, Instructor, Carleton I. Calkin, Assistant Instructor, of photography courses offered by the College of Fine Arts. Elementary Photography, News Photography, Photographic Processes, Practical Photography, Advanced Practical Photography, Portraiture, Commercial and Illustrative Photography, Scientific Photography. Lecture and laboratory hours. Tuition, covering full schedule of university work of 16 to 18 credit hours per semester, is \$40 per semester for Ohio residents, \$115 for non-residents. Approved for Veterans education. Major in photography leading to bachelor's and master's degrees. Further information from Dean Earl C. Seigfred, College of Fine Arts.

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THE CLEVELAND ART CLUB, 1634 Euclid Avenue, Playhouse Square, Cleveland, Ohio. Beginners Class in Photography meets Wednesday evenings; Kodachrome group meets Friday evenings; Advanced Class meets Tuesday evenings—lighting and composition, portraiture and figure. Outdoor photo classes scheduled during summer months. Instructors are George S. Novotny and Robert E. Veress. Enrollment fee is \$5.00 a year, class fee \$1.00 a night.

KENT STATE UNIVERSITY, Kent, Ohio. Elementary, Advanced, Technical and non-Technical News Photography, Color Photography. Darkroom technique. Tuition, \$27.50 per quarter, plus lab fees of \$1 to \$10 depending on course. 12 weeks, 5 hours a week. There is also a short course in News Photography.

OKLAHOMA

NORTHEASTERN STATE COLLEGE, Talequah, Oklahoma. Physics Department offers course in photography. Two lectures and four lab-hours a week for 18 weeks. \$4 per semester, taken with regular college work. C. H. Goben, Instructor.

SOUTHWESTERN INSTITUTE OF TECHNOLOGY, Weatherford, Oklahoma. W. R. Fulton, Instructor. Elementary Photography offered both in summer and winter terms. Length of term is 18 weeks, 2 hours credit. \$13 per semester for full schedule of course.

OREGON

OREGON STATE COLLEGE, Corvallis, Oregon. Department of Physics offers courses in photography as follows: Photography, taught by J. C. Garman, one school year or three terms of 12 weeks each; 3 credits per term. One lecture and 2 laboratory periods a week. Includes use of camera, developing, copying, lighting; composition, carbonyl printing, enlarging, etc. Advanced Photography, 3 terms, 3 credits per term. Includes color photography, photomicrography, microscopic motion pictures, etc. Courses in light and optics available. Tuition is \$34.50 a term for state residents; \$50.00 additional per term for out-of-state undergraduate students. Day classes; courses may be used as part of Physics major.

LEWIS AND CLARK COLLEGE, 0615 S. W. Palatine Hill Road, Portland 1, Oregon. Physics Department offers a three-semester hour course in photography. This may be taken as a special registration. Tuition is \$140 per semester for 13 to 17 hours. For course taken by itself, tuition is \$11. per hour with a lab fee of \$5.

PENNSYLVANIA

WESTMINSTER COLLEGE, New Wilmington, Pennsylvania. Dr. William J. Thomas, Instructor. Department of Journalism, News Photography, including darkroom technique. Classroom lectures are illustrated by slides and movie material; analysis of photographic ex-

hbits, discussion of photographic problems. Practical application, theory, laboratory work. Tuition \$20, lab fee of \$3. Course is 18 weeks, 4 hours a week, Spring term, day classes.

PHOTOGRAPHIC GROUP OF PHILADELPHIA, 13 South 21st Street, Philadelphia 3, Pennsylvania. Course in Advanced Photography taught by Hans Kaden. Open to the public; terms arranged for veterans.

THE PENNSYLVANIA STATE COLLEGE, School of Agriculture, State College, Pennsylvania. The Department of Agricultural Education offers Visual Aids in Teaching Agriculture, with emphasis on use of pictorial materials and practice in photography and photographic techniques. The instructor is David R. McClay. Course consists of one lecture hour per week and four laboratory hours, for 16 weeks. Fall term, day classes, 3 semester credit hours.

WASHINGTON and JEFFERSON COLLEGE, Washington, Pennsylvania. Physics Department offers Special Laboratory Measurements, 20 per cent of which is photography. No lecture hours, 3 laboratory hours a week for 16 weeks; one credit hour. Tuition is \$20 a semester; Fall term; Sophomore Physics is prerequisite. Prof. Raymond M. Bell, Instructor.

SOUTH DAKOTA

UNIVERSITY OF SOUTH DAKOTA, Vermillion, South Dakota. E. G. Trotzig, Instructor. Journalism Department offers course in News Photography. Main purpose is to train students to make photographs for illustrating news stories and features. Use of Speed Graphic and necessary darkroom techniques are taught. Tuition \$35 per semester for full college course. Lab fee of \$2. Four hours a week for 18 weeks.

TENNESSEE

THE UNIVERSITY OF TENNESSEE, Knoxville, Tennessee. Photography No. 343 for juniors, seniors and graduates. Camera manipulations, including photomicrographic apparatus. Developing, fixing, printing, mounting, enlarging, reducing, photostating and lantern slide making. Classes given three times a week, consisting of one lecture and two 2-hour laboratory periods with opportunity of working extra time under supervision.


FISK UNIVERSITY, Nashville, Tennessee. Physics Department offers Fundamentals of Photography under the instruction of James R. Lawson. Course may be taken without accompanying courses at the cost of \$17.10 per semester. Given during both Fall and Spring terms, day classes, 1 lecture and 3 laboratory hours a week, 16 weeks.

TEXAS

THE UNIVERSITY OF TEXAS, Austin, Texas. J. M. Kuehne, Instructor. Physics Department offers course covering elements of photography and a course in advanced photographic techniques. Both courses have prerequisites in Physics or Chemistry. Lab fee of \$2.

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TEXAS CHRISTIAN UNIVERSITY, Fort Worth 9, Texas. Newton Gaines, Ph.D., Instructor. Theory and technique of photography both as an art and as a scientific and commercial tool.

SAM HOUSTON STATE TEACHERS' COLLEGE, Huntsville, Texas. Complete training is offered in Portrait, Commercial, News, Fashion, Industrial and Color Photography. Includes retouching of negatives and correction, oil tinting, make-up. Taught by Earl B. Moore as an accredited course in Physics.

UTAH

BRIGHAM YOUNG UNIVERSITY, Provo, Utah. Dr. Wayne B. Hales, Instructor. Theory and Art in Photography. Tuition for photography course, \$10, or student may take full courses with photography elected. Laboratory facilities. Course offered only in Spring quarter. An advanced course in photography is given for students who offer the necessary Mathematics and Physics prerequisites. Same tuition, Spring term. One course in Press Photography given during Winter quarter.

VERMONT

NORWICH UNIVERSITY, Northfield, Vermont. No formal course in photography offered, although members of the University's photographic club give informal instruction in camera and darkroom technique. Further information from Professor Sumner H. McIntire, Physics Department.

VIRGINIA

MARY WASHINGTON COLLEGE OF THE UNIVERSITY OF VIRGINIA, Fredericksburg, Virginia. Prof. William Luther McDermott, Instructor. Department of Fine Arts offers two courses in photography. Beginning Photography includes instruction and practice in the artistic, optical and mechanical principles. Advanced Photography, with emphasis on composition, lighting, portraiture, flash, microphotography, photomicrography, cinematography, visual aids and equipment. Six hours per week. Lab fees are \$7.50 per semester. Tuition is \$14 per course.

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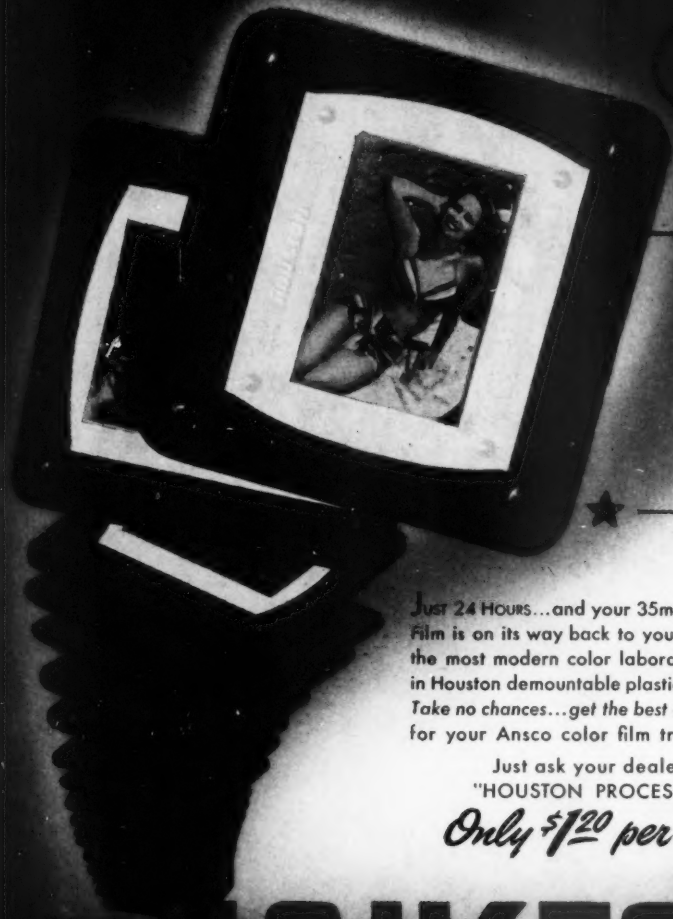
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WASHINGTON

WESTERN WASHINGTON COLLEGE OF EDUCATION, Bellingham, Washington. Elementary Photography offered as college course or may be taken as correspondence course. Also Advanced Photography and a course in construction and use of visual aids. Two hours lecture and 4 hours lab; 3 quarter hours credit; 12 weeks. Tuition of \$13.50 per quarter covers full schedule. Regular students pay extra fee of \$1. Correspondence course is \$9. C. M. Rice, Instructor.

CENRAL WASHINGTON COLLEGE OF EDUCATION, Ellensburg, Washington. Elementary and Advanced Photography offered during each of the four terms; Glenn Hogue, Instructor. Course lasts 12 weeks; 3 credits per course given.

WEST VIRGINIA

WEST VIRGINIA INSTITUTE OF TECHNOLOGY, Montgomery, West Virginia. W. L. T. Crocker, Instructor. Two-year vocational course in Photography, Photographic Technique; darkroom work. News Photography, Visual Aides, Advertising Photography. Laboratory facilities. \$30 per semester for full schedule of courses; 18 weeks, 6 hours weekly.

WISCONSIN

LAYTON SCHOOL OF ART, 758 N. Jefferson Street, Milwaukee 2, Wisconsin. Full time three-year course in photography and related art subjects. Evening classes for beginning and advanced photography students. Approved under G. I. Bill of Rights. Gerhard Bakker, Head of Photography Department; George Corbett, Joseph L. Smith, Instructors.

WYOMING

UNIVERSITY OF WYOMING, Laramie, Wyoming. Dr. E. J. Hellund, Instructor. Elementary and Advanced Photography offered by Physics Department. Lab fee \$3 per quarter for Elementary; \$4 per quarter for Advanced. Both are eleven weeks duration, with lecture and laboratory periods; 3 credit hours per term.

MARKET FOR YOUR BEST SPORTS SHOT

Professional and amateur photographers are invited to submit pictures for use in the "My Favorite Sports Photo" series which is appearing in The Saturday Evening Post. Spectacular rather than "arty" subjects are having preference, and the payment for accepted photos is \$100. No material will be returned, but in case of acceptance the photographer will be notified in a short time. Submissions should be accompanied by a letter briefly describing when, where and how the picture was taken, and a statement of copyright release. Send material to Ralph Knight, Associate Editor, The Saturday Evening Post, Independence Square, Philadelphia 5, Pa.

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Movie Titles

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terials, especially letters and backgrounds for
Kodachrome titles, can be purchased at a small
outlay from the Sherwin-Williams and other
paint stores and stores handling window deco-
rators' materials. They carry cardboard letters
in 1" to 3" sizes, white and colors, besides all
kinds of figured and colored materials on cloth,
silk, paper and cardboard backgrounds, which
can be purchased in 1/4 and 1/2 yard sizes and
pieces. The material can be stored away and
used again and again. Try a spot light on the
spun-glass-colored materials with white letters
and you'll get unusual title effects.—Franklin F.
Wells.

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A PICTURE frame I've made and used
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ply) 16"x20". To the top and bottom is
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mounting board to be slid in from either side.
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A good enlarging lens has a high resolving power . . .

the Apos Colorstigmat is guaranteed to separate 2000 lines per inch in black-and-white, and 1000 lines per inch in color.

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Made only from roll or sheet film color transparencies which are larger than 35 mm or Bantam size, but no larger than 4" x 5".

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Mouïe Releases

Ignace Jan Paderewski, Polish statesman and internationally acclaimed concert pianist, came out of his retirement in Switzerland at the age of 76, to make his first and only screen appearance. Through the magic of the motion picture, the genius of the Maestro has been immortalized in a distinctive series of 16mm De-Luxe Sound Musical Classics. Music lovers and cinema fans will enjoy each reel in this official film series as the great Paderewski addresses himself to the music of Chopin, Beethoven, Liszt and himself. Paderewski interprets the music of the masters in three separate reels: Chopin's POLONAISE, Beethoven's MOONLIGHT SONATA, and in the same reel, Paderewski's MINUET IN G, and Liszt's HUNGARIAN RHAPSODY No. 2. Each reel is approximately 350 feet, 16mm sound, and will list at \$25.00 per reel. Available from Official Film Dealers.

SWIMMING FOR BEGINNERS, ADVANCED SWIMMING AND FUNDAMENTALS OF DIVING, are three audio-visual sports reels released by Official Films, 25 West 45th Street, New York.

In the presentation of these three instructive films, Official Films brings to the screen an opportunity for all ages to learn the basic, as well as the advanced, theories of swimming and diving. The use of stop action, animation, super-imposed titles and illustrated opticals, result in a clarified and informative series.

Produced under the personal supervision of Fred Cady, one of the outstanding aquatic coaches in this country, and narrated by Ken Carpenter, these films are adaptable for use in school, club or home.

Here is a brief synopsis of these new Official Films sports subjects:

SWIMMING FOR BEGINNERS—instructing a ten-year-old child in the fundamentals of swimming . . . from the conquest of fear, to breathing, kicking, arm strokes and coordinated deep-water swimming.

ADVANCED SWIMMING—perfecting the style and strokes of the average swimmer. Correction of common swim faults. Proper body alignment, arm action, leg action, breathing, and all the "musts" that make for champion swimmers.

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Available for delivery. See your dealer or write Official Films, Inc., 25 W. 45th St., New York City. Each reel runs approximately 10 minutes, 16mm sound. Available in black and white at \$25.00 per reel. Orders now accepted for future delivery of color versions, which will list for \$75.00 per reel.

SWING TIME JAMBOREE, a twelve minute short subject featuring Louis Jordan, is being released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City.



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A DEFEATED PEOPLE, 2 reels, 20 minutes, 16mm, sound. This is the first official film on occupied Germany. "A Defeated People" was produced by the British Crown Film Unit, with the co-operation of the Army Film Unit and of the Allied Control Commission for Germany. The film explains the problems of government in the British zone. The problems are many and complex with transportation facilities completely disrupted, no material for repair work, few schools and fewer teachers, suspected Nazis have to be screened and isolated, and the ever present danger of mass malnutrition and disease must be combatted.

"A Defeated People" constantly stresses the importance of occupation by the Allies at this time when new life is beginning to flow in the German veins . . . "because we can't afford to let that new life flow in any direction it wants." Available from any British Consular Office or from the British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.

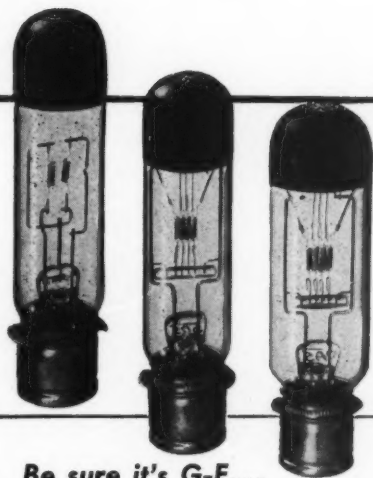
The following three 16mm films are also available from the British Information Services or British Consular Offices. The films are intended particularly for parents and teachers. They embody sufficient elementary physiology to explain the structure and working of the organs treated and to show why certain simple health precautions are important. In each film, diagrams play a leading part in presenting the principles of structure, and care is taken to make the health information attractive and easy to grasp.

YOUR CHILDREN'S EARS, 2 reels, 15 minutes. Few people are born deaf and all too frequently loss of hearing in later life is due to carelessness or ignorance. In this film, the physiology of the ear is explained in detail by animated diagrams. The close relation of the nose and throat and the dangers of the common cold are shown. Often children who appear dull and unresponsive are suffering from hearing difficulties, due to adenoids or other obstructions, which can easily be cleared up if given proper medical attention.

YOUR CHILDREN'S EYES, 2 reels, 20 minutes. Rest, recreation and good food are necessary to healthy eye sight. Simple precautions on the part of parents and teachers can insure protection against eye strain. Medical advice must be sought in cases of organic defects or diseases, but the application of logical common sense in daily life will keep a healthy eye healthy. Amusing animated diagrams depict the physiology of the eye and explain what is meant by long and short eyesight.

YOUR CHILDREN'S TEETH, 2 reels, 14 minutes. The film explains the structure of first and second teeth and their growth. Prenatal care is vitally important to the forming of strong teeth. The child should be given a well balanced diet and taught the proper method of brushing the teeth. Decay should be attended to at once, for in its advanced stages it may poison the whole system.

Don't let a burnout spoil your home movies!



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What a moment!! Priceless pictures gliding across the screen . . . a thrill for you and your friends . . . and then **BLACKNESS!**

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See him today and get a SPARE . . . so you'll be ready for emergencies. However, for some slide projectors and projectors requiring lower wattage lamps, the supply of lamps is still limited.

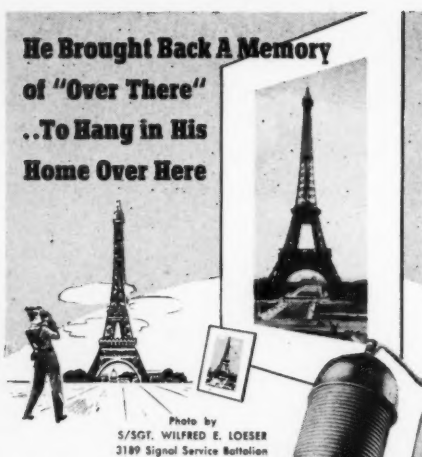
For better "still" pictures keep asking for **G-E midgets!**

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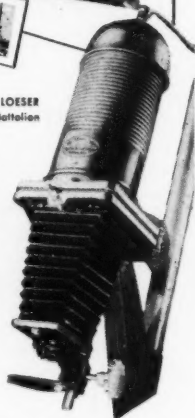
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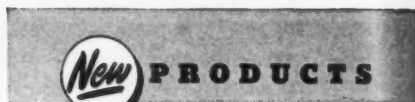
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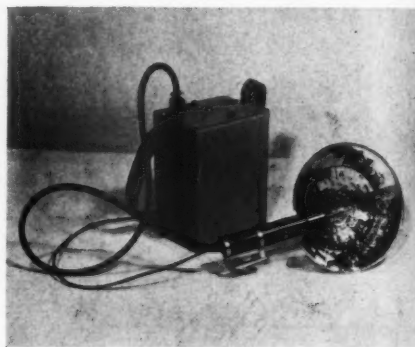


Regarding Prices

The prices given here are not necessarily the new increased prices which are permitted photographic manufacturers under the recent OPA ruling. Latest prices may be checked with your dealer or the manufacturer.

Flash!

FOR the past several months we've been hearing about portable repeating flash units, but one that weighs only 6½ pounds makes



us open our eyes even wider. It was developed by Frank B. Schwartz of the Everflash Corporation, 137 North La Brea Avenue, Los Angeles 36, California. The power pack uses a small wet cell for current source, and the unit will be sold complete with a battery charger and reflector. Only a coil or solenoid will be required to provide a complete flash assembly, the wet cell supplying the necessary current to actuate the coil, or will synchronize direct to a Packard shutter.

The Everflash will be of particular interest to Home Portrait Photographers, News Photographers, or the amateur who uses enough bulbs to justify the expense of purchasing this type of equipment. The Everflash will be handled by thirteen distributors throughout the United States and will be available through local photographic dealers.

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OWNERS of the Universal Mercury (I and II) camera will be pleased to learn of the special services now available for the processing of their films.

Details regarding reasonably priced 35mm reloads, 32 and 65 exposures, and color enlargements from single frame 35mm (Mercury) color transparencies can be had by writing to Spiratone Fine Grain Laboratories, 49 West 27th Street, New York 1, N. Y.



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PRICE
\$28⁰⁰

With the new Bardwell & McAlister Multi-Efex Titler you can now make titles with that professional touch — the way they do in Hollywood. Easy to make zooms, wipes, double exposures, scrolls, flip-flops, swing-arounds, forward and backs, rolls, fadeouts and many other novelty shots which hitherto have only been possible for professionals. Easy to make process, trick, and special effects with key-holes, hearts and diamond openings.

Now you can do a super-duper job of titling in your own home which will double the interest of your most prized reels.

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Comes with full directions which show you how to get the most novel effects easily.

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Book on Selling Free-Lance Photography

MARKETING YOUR PICTURES—How and Where: 64 pages, 8 1/2 x 11, paper covered, by J. W. McManigal. A U. S. Camera Book, published by T. J. Malony, Inc., 420 Lexington Ave., New York 17, N. Y. Price, \$1.00. Available from Book Department, MINICAM PHOTOGRAPHY, 22 East Twelfth Street, Cincinnati 10, Ohio, or direct from the publisher.

"Marketing Your Pictures" is designed to give needed information to the free-lance photographer who desires to sell photographs profitably to magazines, newspapers, and advertising agencies. The book is easy to read, honest, factual and tinged with a natural humor. A successful free-lancer himself, Mr. McManigal is well qualified to write such a book. He reveals the information and secrets he acquired through fifteen years of labor patience and ingenuity used in thinking up subjects, outlets and markets. The book should not only be helpful to the free-lance professional photographer, but will also inspire the amateur who would like to sell his work. Unlike the books which say "You too can be successful after 4 weeks of studying this wonderful super special book," Mr. McManigal gives information which will help the amateur determine whether his work and temperament are suited to free-lance selling of photographs.

Some of the subjects covered are: how to get started, first markets, what camera to use, stock photo or exclusive, how much to charge, salesmanship, releases—model trouble, dealing with syndicates, what material sells, photographic technique, and can you do it? Readers of MINICAM's Photo Markets Department should find this book a valuable aid in knowing how to deal with the markets and which ones to select. The book is indeed a contribution to free-lance illustrative photography.

Catalog of Photographic and Optical Goods

AN attractive new catalog illustrating and describing the wide range of photographic merchandise stocked by Montgomery Ward has just come off the press. Although called a "catalog" this booklet is much more than the name implies. It will answer many questions which arise in the photographer's mind when he sets out to purchase photographic equipment. One section titled "Which Camera Shall I Buy?" devotes two pages to pointing out the features of different types of cameras such as folding, miniature, reflex and box. The different types of shutters, lenses, finders, and focusing devices are described and illustrated in a brief, easy to understand manner. Other sections are devoted to helping the amateur obtain better pictures through the proper use of his photographic equipment and materials. Several color illustrations add a lot. This is one of the most attractive and best presented catalogs we have seen. Free copies may be obtained from Montgomery Ward, Chicago, Illinois.

Graflex Cameras

AFTER nearly five years "leave of absence" while Graflex, Inc., fulfilled military requirements, Graflex cameras are again becoming available to civilian photographers.

Starting point for a mood.

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Charcoal Black

THE WORLD'S MOST DISTINGUISHED
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In the photograph, it is the subject that establishes the mood . . . in the paper, it is the texture. For salon quality prints, the subject and texture moods must be effectively coordinated. All of these prints — so varied in feeling — were made on Charcoal Black paper. From them you can get an idea of the range of subjects for which Charcoal Black offers appropriate textures. Whatever scene your camera catches . . . the stark . . . the gentle . . . the subdued . . . can be dramatized on one of the rich, expressive surfaces of Charcoal Black.



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"Dune Trail"—by Michael J. Roll of the Miniature Camera Club of Detroit, one of the 251 individual prize winning prints. Complete data on how Michael J. Roll makes prize winning prints on Charcoal Black paper available on request. Write for your copy today.



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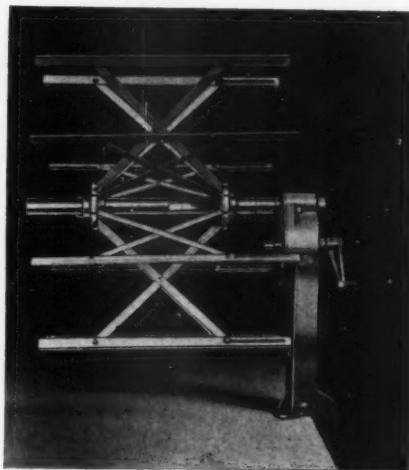
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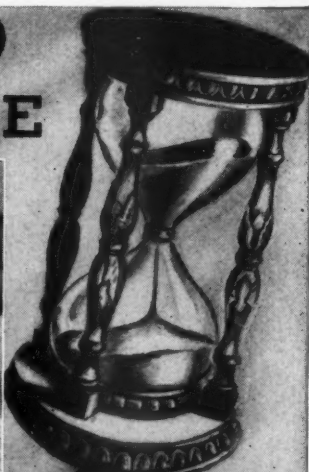
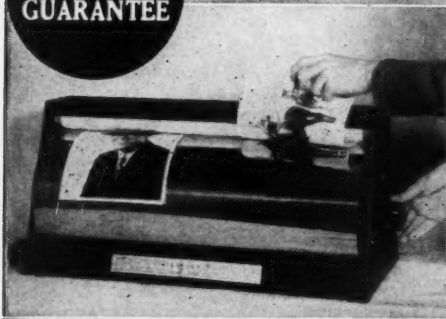
DESIGNED to accomodate 50 feet of 16mm or Double 8mm sizes, or 25 feet of 35mm film, the new Morse M-30 Photographic Film Dryer



offers studios and advanced amateurs a compact unit for drying film with less danger of harming the emulsion or leaving water spots.

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DEPENDABILITY

PROFESSIONAL
model as shown

27.80
inc. tax

Lott
PHOTO PRODUCTS
LOTT MFG. CO.

Jamestown, N. Y.

ratio, equipped with a standard spindle and a collapsible drying reel. It is claimed that centrifugal motion effectively removes all water in approximately 10 minutes. Additional reels can be supplied where large volumes of film are handled, according to the manufacturer, The Morse Instrument Co., Hudson, Ohio.

5x7-inch Color Prints

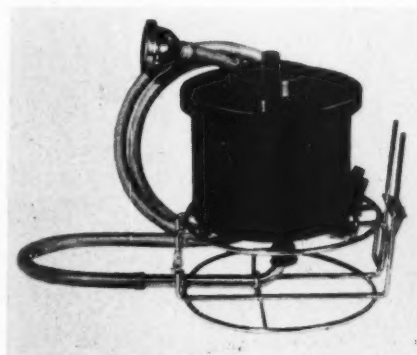
AN addition to the line of Pavelle Color Incorporated is 5x7-inch color prints, made from 35mm or Bantam-size Kodachrome or 35mm Ansco Color Transparencies. The new size will retail at \$2.00 and the improved quality 3x4½-inch size will remain at \$1.00.

Pavelle is located at 533 West 57th Street, New York City.

Automatic Agitator

PHOTOGRAPHERS who like to save developing time or energy by using an automatic agitator will be interested to know there is a new model which operates without the use of electricity, and it takes any standard amateur size film tank.

No, it isn't magic. The rocking motion is produced by water pressure from any water



faucet. The speed of agitation can be regulated by a twist of the water faucet.

Besides saving developing time and that oh so precious energy, an automatic agitator will permit you to do two things at once—you can proceed with other darkroom tasks while the negatives are being processed.

The Viking Automatic Agitator is priced to retail at \$3.50. Further details are available from Viking Products, 11435 Chandler Boulevard, North Hollywood, California.

Catalog of Supplies

COPIES of their 65 page catalog, may be obtained free by writing to International Camera Exchange, 1007 Avenue of the Americas, Dept. MP, New York 18, N. Y.

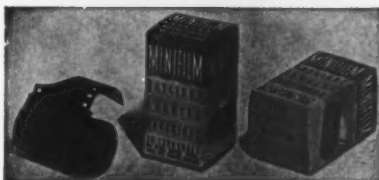
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ONE 36 EXP. 35MM REFILL
with each order of
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MINIFILM 35MM DAYLIGHT LOADING CARTRIDGE (36 EXP.)

- SUPER XX
- PLUS X
- PANATOMIC X
- SUPREME
- ULTRA SPEED
- SUPERIOR #2

Your Choice—65c Each

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25 ft. **\$1.00** 100 ft. **\$3.50**
BULK BULK

De Luxe Film Loader loads 35MM CARTRIDGES—100 ft. capacity—\$4.95

35MM FILM, FINE GRAIN DEVELOPED & ENLARGED!

Any 36 Exp. roll of film fine grain processed and each negative enlarged to 3¼x4½ S.W. glossy; also Univex and Memo. **\$1.35**

Write for free mailing bags and price list. Univex or Memo Reloads, 49c each!

ROLL FILM AVAILABLE

127—27c; 120—33c; 116—38c; 620—33c; 616—38c
MINIMUM ORDER—3 ROLLS

MOVIE FILM AVAILABLE

8 MM Cine Kodak Pan DBL, 25 ft.....	\$2.21
8 MM Cine Kodak Super X DBL, 25 ft.....	2.47
8 MM Cine Kodachrome DBL, 25 ft.....	3.77
16 MM Cine Kodak Super X, 100 ft.....	6.60
16 MM Cine Kodak Super XX, 100 ft.....	7.42
16 MM Cine Kodak Kodachrome, 100 ft.....	8.84
16 MM Ansco Color.....	8.75
16 MM Mag Kodachrome, 50 ft. (shortdated)...	4.50

Include Postage—10c Per 3 Rolls.

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MINIATURE FILM SUPPLY CO.
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TRUE COLOR PRINTS

Kodachrome or Ansco Transparencies

CONTACT PRINTS

2 1/4 x 3 1/4	\$1.00 Each
3 1/4 x 4 1/4	1.50 Each
4 x 5	1.75 Each

ENLARGEMENTS ANY SIZE TRANSP.

35MM 2X	60c	4 x 5"	\$1.00
5 x 7"			2.50
8 x 10"			4.00
8 or 16MM film enlarged to 4 x 5	\$2.00	Each	
Ansco Color 120 film developed and contact printed in color	\$6.00	per roll	

ANSCO COLOR FILM DEVELOPED

35MM—120	\$.75 per roll
----------	-----------------

CUT FILM

2 1/4 x 3 1/4—3 sheets	50c	6 sheets	75c
4 x 5 —3 sheets	75c	6 sheets	\$1.00

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GLOSSY
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Studio 35

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GRAND CENTRAL P.O.
NEW YORK N.Y.

Wide Angle Lens

A WIDE angle lens, for commercial, news and advanced amateur photographers, has been announced by the Wollensak Optical Company, Rochester, N. Y.

To be known as the "Raptar Wide Angle f:6.8," the new lens is the second new Wollensak product to bear the name "Raptar" recently selected as the prize-winning name in Wollensak's "Name-the-Lens" contest.

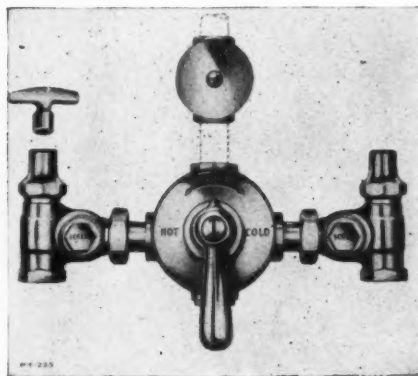
Because of its unusually large aperture for focusing, it is said to be particularly helpful in photographing dimly lighted interiors, in making outdoor snapshots and in flash work.

The Raptar Wide Angle can be accurately focused at f:6.8. Like most wide angle lenses, it should be stopped down to f:11 or smaller before making exposures. From f:11 to f:32, it provides the desired corner definition, covering power and depth of field necessary in wide angle work.

Like all new Wollensak lenses, it is specially treated with Wocote, Wollensak's hard coating.

Thermostatic Water Mixer

THE Powers Regulator Co. of Chicago is manufacturing a Thermostatic Water Mixer for photo developing, known as the Powers



Type H Thermostatic Water Mixer.

Designed to prevent damage to irreplaceable negatives (black and white and colored) caused by over and under heated water in developer, short stop, fixing solution and washing bath, it delivers water at 68° F., or any other temperature desired by thermostatically mixing hot and cold water.

The Type H Mixer responds quickly to temperature or pressure changes in supply lines, and users report temperatures held within 1/4° F. List price for the mixer is \$54.50. Further information may be had by writing the Powers Regulator Company, 2708 Greenview Avenue, Chicago 14, Illinois.

No Time Now for Old Reflections

THE Wollensak Optical Company, Rochester, N. Y., announces that it cannot at present coat old Wollensak lenses for owners who wish to add to the effectiveness of their lenses by means of anti-reflecting hard coating.

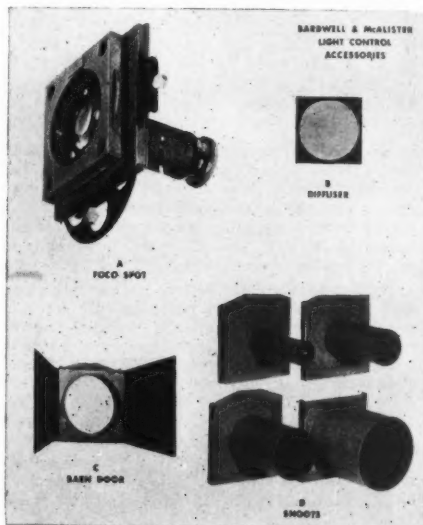
According to company officials, Wollensak is devoting its expanded lens coating facilities entirely to producing coated surfaces for lenses currently being manufactured. The firm's policy is to incorporate such lens coating in its new lenses; then, when the backlog of orders for new lenses has been filled, Wollensak will undertake to provide coating facilities for owners of older Wollensak lenses.

Because of the complex processes involved in applying lens coating, the firm will coat lenses of its own manufacture only.

Accessories Developed for Controlling Light

WITH the development of fast photographic film, the control of light has become an important consideration for the photographer. Light must be confined to a definite area and directed only where needed.

Bardwell & McAlister, Inc., of Hollywood, pioneers in photographic lighting equipment, manufacture a whole line of special accessories



for this purpose. These practical working tools have been developed for use by motion picture and portrait photographers whose work requires quick and accurate means of controlling light for high quality results.

These accessories are for use with the B & M Spot Lights which range from the "Dinky Inkie" at 150 watts to the 5000 watt "Senior Spot." They include Snoots, Diffusers, Barn Doors and the B & M "Foco Spot" which not only concentrates light, but will even confine the spot to a variety of special shapes such as circles, squares, ovals, etc.

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We furnish Instruction Sheets and personal advisory service to get you started and help you to success in a professional studio. Spare time or full time. Locate your studio in your home or a business bldg. Letters from students prove the unique value of our course. We tell you and show you individually how a successful studio does photography. Business data, technical data! Cost is low—Instruction Sheets sent on money-back basis. If you are ever planning to get in Studio Photography—write today for details!

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36 ENLARGEMENTS

8 EXP. ROLL ENLARGED, 35c
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Prove it to yourself—send your next roll to us. Fine grain developing, "electric-eye" precision. Modern Beauty prints 3 1/4 x 4 1/4" deckled with embossed margin and date. If less than 25 prints Free Print credit. Send money and roll or write for FREE Mailers.

25c

Professional contact finishing. 8 Exposure roll developed and complete set of Super Professional prints. Print credit for poor exposures.

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Weston Master II Exposure Meter	\$29.67
General Electric DW 58 Exposure Meter	26.95
Royal Tripod & Tilt Top	21.14
Dinky-Inkie Spotlight	13.60
6" Deckle Edge Trimmer	3.50
11x14 Viceroy Enlarging Easel	8.90
Ambol Tripod	38.50
8" Rubber Print Roller	.80

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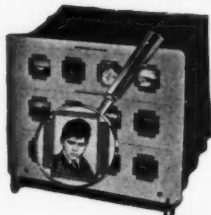
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Gives every day enjoyment in viewing your Kodachromes attractively illuminated—convenient, visual filing. Ask your dealer or write for circular.

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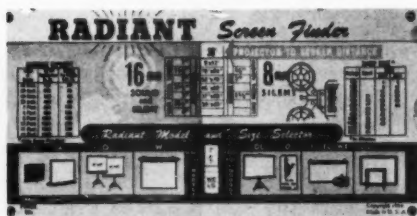
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Radiant Announces 1947 Screen Finder

A SLIDE-RULE type Projection Screen Finder for the users of opaque, movie, slide, and strip film projectors has been introduced by Radiant Screens.

This colorful Screen Finder lists information on the correct Screen model to use and on the audience-handling capacity of a given screen,



in addition to permitting the solution of such problems as the correct screen size to use, the correct distance from the screen to the projector, and the correct focal length to use. This useful data is available by a movement of the handy slide, and should prove invaluable to all Projection Screen users.

With all this information at his fingertips, the user won't have to place his projector in the middle of the audience nor will he be forced to squeeze all spectators into a small, uncomfortable area, because the correct dimensions will be available beforehand. (For further information on selecting and using a projection screen see MINICAM PHOTOGRAPHY's Movie Department, July, page 68.)

Additional details about the Screen Finder may be obtained from Radiant Manufacturing Corp., 1140 West Superior Street, Chicago 22, Illinois.

Electronic Timer for Automatically Stopping Exposure

TO MEET the need for an electronic photo timer which will operate automatically on a contact printer or with a remote control foot-switch, Lektra Laboratories, Inc., 30 East 10th St., New York, announces development of the Lektra Model TM-5-R. The new electronic model retains the interval range available in the Lektra Model TM-5.

When in use with a contact printer, contact is made from a special outlet in the TM-5-R

to the platen switch of the printer so that when the platen is closed it automatically starts the timing cycle. For enlargement work, a foot-switch can be inserted in the outlet so that the timing cycle can be started by a standard foot-switch. In both enlargement and contact print-



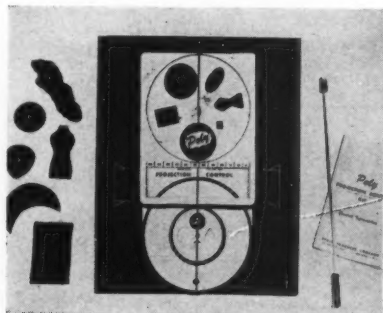
er work, the electronic timer automatically stops the exposure at the end of the pre-selected interval.

The TM-5-R makes possible the selection of 105 time intervals, including 55 from .2 of a second to 11 seconds in steps of .2 of a second, plus 50 intervals from 11 seconds to 60 seconds in one-second steps. Accuracy is laboratory-guaranteed within .05 seconds of 10 per cent of the pre-set time interval.

The Lektra Model TM-5-R measures 5½x8x3¼ inches, weighs 3 pounds and operates on AC or DC.

Projection Control Kit

A NEW darkroom aid for the amateur, the Poly Projection Control Kit, is useful in dodging, vignetting, diffusing, spot diffusing, spot



printing, flashing, making test strips, silhouetting, and other special dodging effects. It is available from your dealer or write to Poly Products Company, 148 Lafayette Street, New York 13, N. Y.

Color your vacation photos

An Ideal pastime for you and members of your family.

NO SKILL REQUIRED!

NO BRUSHES!

NO MIXING!

It's easy . effective . economical

MARSHALL'S PHOTO OIL COLORS

No. 0 Set—A trial size set, complete with 8 essential colors, materials and instructions	90c
Student's Set—Same as No. 0, but containing standard size ½"x2" tubes and larger quantities of materials	\$ 1.00
Academy Set—Contains 15 tubes (½"x2") of color, ¾"x4" Extender, bottle of Marlene, bottle of P.M.S., glass palette, 6 skewers, roll of cotton and direction sheet	3.38
No. 2 Complete Set—Contains 20 tubes (½"x2") of color, 1½"x5" Extender, ¾"x4" Drier, bottle of Marlene, bottle of Turpentine, Medium, glass palette, 6 skewers, roll of cotton and direction sheet	4.51

P.M.S. (Prepared Medium Solution)—A solution of Marshall's Medium in Turpentine. Prepared as a convenience to the colorist.	
2 oz. bottle	35c
8 oz. bottle	1.10
Extender—Makes the colors paler without thinning them. Also excellent for cleaning small areas. ¾"x4" tube	40c
1"x6"	75c
Marlene—For removing undesired color. Colorless, rapid evaporating, non-inflammable. 4 oz. bottle	35c
16 oz. bottle	1.10
Marshall's Drier—Will dry even thick application of paint in six hours. ¾"x4" tube	40c
Turpentine—2 oz. bottle	25c
8 oz. bottle	75c
Dull Finishing Varnish — Protects colored prints and permits their being cleaned.	
2 oz. bottle	50c
8 oz. bottle	1.50
Marlac—A waterproof quick-drying gloss varnish. 4 oz. bottle	40c
16 oz. bottle	1.80
1 gal. can.	10.75

RECOMMENDED READING

"Photo Oil Coloring For Fun or Profit" by L. R. Marshall—A manual on the use of Marshall's Photo Oil Colors..... \$2.00

Penn CAMERA
LACKAWANNA 4-8715

126 WEST 32nd ST. NEW YORK 1, N. Y.

"FAMOUS FOR FAIRNESS"

Speed of Kodachrome Professional Film, Type B, Increased

The speed of Kodachrome Professional Film, Type B, has been increased to Weston 8, G. E. 12, and an Exposure Index of Tungsten 10 for meters using A. S. A. Exposure Indexes. Already being distributed to dealers, the improved film is distinguished by a special label on the package calling attention to the increased speed. Guide numbers for the use of the film with Photoflash lamps, with a Wratten 2A filter on the camera lens, are as follows:

PHOTOFLASH LAMP GUIDE EXPOSURE NUMBERS

Kodachrome Professional Film, Type B, with Wratten Filter, No. 2A

Between-Lens Shutters	No. 5	No. 11	No. 22	Focal-Plane Shutters	No. 6	No. 31
Open, 1/25, 1/50.....	75	80	105	1/50	55	60
1/100.....	65	65	85	1/100	35	40
1/200.....	40	40	60	1/250	20	25

Photoflash Guide Numbers for "Open Flash" with lamp in large studio Reflector, Wratten Filter No. 2A at Camera Lens

Photoflash Lamp No. 22105

Photoflash Lamp No. 50.....150

3200°K Lamp Exposure Table: Based on two 500-w A-25 3200°K lamps being used in bowl-type, studio reflectors within 45° of the camera-subject axis. A satisfactory portrait lighting is obtained by placing one lamp near the camera at lens level, the other considerably higher and at an angle of approximately 45°. These data are intended to serve as a guide, and should be adjusted in accordance with the results obtained under actual working conditions.

Lamp-to-subject Distance	Camera Settings
5 ft.....	f/16, 1 second
7 ft.....	f/11, 1 second
10 ft.....	f/8, 1 second
14 ft.....	f/5.6, 1 second
20 ft.....	f/5.6, 1 second

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FOR BETTER STILLS AND MOVIES

Special Protecto-Pad
Guards Fine Camera
Finish.

Hard Baked Black
Crackle
Finish
Combined
with Mirror
Polished
Aluminum
and Chrome
Lends
Dynamic
Appearance

Finger Tip Controls
Permits Adaption to
Any Camera.

**Friction Type Adjust-
able Drag Assures
Smooth Tilt Action.**

Hydra-Velvet
Full-Swiveling
Pan Action is
So-o-o-o Smooth

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Lock

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Miniature Magnifier

A MINIATURE magnifier sold under the name of Mini-Mag has been placed on the market by Edroy Products Co., 480 Lexington Ave., New York 17, N. Y., manufacturers of Optical and Photographic products.

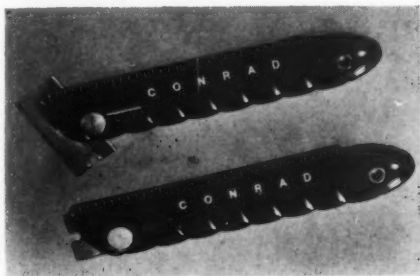
A small, compact unit which measures $1\frac{1}{4}$ " wide by $2\frac{1}{4}$ " long, weighing only three-fourths of an ounce, Mini-Mag is small enough to carry in a vest pocket or purse.

The lens is rectangular in shape so as to give a larger field of vision than is usually obtained in a magnifier of similar size. Ground from good optical glass, plano on one side and convex on the other, by holding the convex side up and viewing the object thusly, distortion and aberration usually present in most magnifiers is claimed to be eliminated and a clear sharp field obtained from edge to edge of the lens.

Having a magnification of $3\frac{1}{2}$ times when counting the object as one, Mini-Mag, because the convex side is ground to ten diopters, is said to be twice as powerful in magnification as other hand magnifiers on the market that are two or more times larger. The lens is guarded by folding it into the handle.

Scraper-Knife

THE Conrad Combination Scraper-Knife is suitable for cutting mats, cutting cardboard when packing photographs for mailing, and



many other uses around the darkroom. A razor blade is held firmly in the handle in either of two positions, with one for scraping, the other for cutting. The Conrad Scraper-Knife with three extra blades sells for 50 cents. It is available in different types of stores or directly from the Conrad Razor Blade Company, Inc., 444 Madison Ave., New York 22.



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CONTACT PAPER**

Deep rich blacks with unusually fine tone separation in the shadow and highlight ranges. Produces brilliant, interesting prints.

Photobrom is given an extra top-coating to resist abrasion and to produce finest possible gloss.



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35mm HIGH SPEED PANCHROMATIC
Daylight Weston 80-GE 120-Tungsten Weston 64-GE 100

DAYLIGHT LOADING CARTRIDGE

for
ARGUS
CONTAX
LEICA
RETINA
and similar
cameras



18 Exposures — 55c

36 Exposures — 87c

DOVER FILM



ALL EIGHT EXPOSURES

Size 127 — Retail Price 27c

Size 620 — Retail Price 33c

Size 120 — Retail Price 33c

Size 616 — Retail Price 38c

Size 116 — Retail Price 38c

Dealers Write For Special Discounts

Each film is properly wrapped

Boxed with an instruction sheet

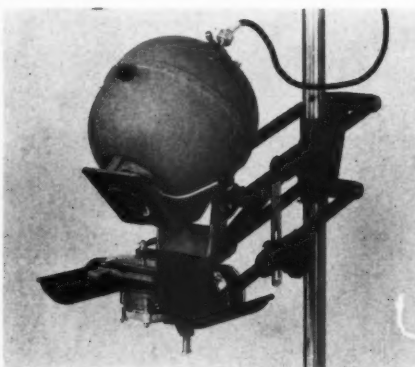
DOVER MFG. CO., DOVER, N. H., U. S. A.

New Leitz Focomat Enlarger

EMBODYING new features for increased darkroom convenience, the redesigned American-made Leitz Focomat Enlarger Ib continues to give to the darkroom worker fine, but simple equipment for enlarging miniature negatives. The automatic focusing feature, permits sharp focusing to be obtained simply by moving the head up or down, a finger-tip operation because of the counter-balancing spring.

While specifically designed to obtain the best possible enlargements from 35mm negatives, other negatives up to 4x4 cm may be used. The condensing lens, which is mounted in a helical fitting, both holds the negative absolutely flat and enlarges the normal 75 watt light source so that it evenly and fully floods the negative aperture. A simple movement of a lever actuates the condensing lens so that it moves away from or on to the film.

The completely automatic focusing range of the enlarger is from $2\frac{1}{2}$ to 13x magnification, producing a $13 \times 19\frac{1}{2}$ inch enlargement from a 35mm negative. Enlargements greater than this may be made by the manually operated helical focusing mount incorporated in Leitz enlargers. A large, comfortably handled knob locks and unlocks the parallelogram arrangement supporting the enlarging head so that the head may be quickly moved from position to position and locked in place. An innovation in enlargers is the fact that the enlarging head of the Leitz Focomat Ib tilts back for quick and easy cleaning of the film and the condenser lens. The tilting mechanism is positive in action so that there is no danger of the head accidentally dropping into place. A lever operated cam-lock firmly locks the head in the correct position for enlarging—thus maintaining



accurate alignment of the optical and illuminating system for best enlarging results.

The lamp housing is well ventilated for effective heat dissipation, keeping negative and lens cool and free from damage by excess heat.

The baseboard of the enlarger is made from a 9-ply laminated hardwood bound together with a phenolic resin adhesive. It is strong, warp-proof, and has the electrical fittings, including an on and off switch, built into it. A

quick acting easel clamp is likewise embodied in the baseboard. Simply by moving a lever the easel is locked into place so that it cannot move relative to the negative being enlarged.

As with all Leitz enlargers, the Focomat Ib accommodates the highly corrected Leitz 50mm lenses (except the Xenon f:1.5 lens) for both black-and-white and color work.

The entire enlarger is attractively finished in a strong, wear-resistant finish which is a colorful departure from the conventional dark-room black.

Each Focomat Ib enlarger is individually serially numbered so that the owners of this advanced equipment can record their ownership in the files of E. Leitz, Inc., makers of the enlarger. This registration gives the owner free correspondence service on all photographic problems and assures him of receiving all technical information which may be sent out by Leitz from time to time.

Full information on the new Leitz Focomat Ib may be obtained from: E. Leitz, Inc., 304 Hudson Street, New York 13, New York.

G-E Photolamp Data Sheet

ESSENTIAL data pertaining to all G-E lamps used for photographic purposes have been compiled and highlighted in a new free folder, 8½x11 inches, published by G. E. Lamp Department at Nela Park, Cleveland.

The new illustrated folder, "P-632," gives

photographers and dealers a bird's-eye "picture" of GE photolamps, fluorescent lamps for photography, lamp characteristics, and recommended uses.

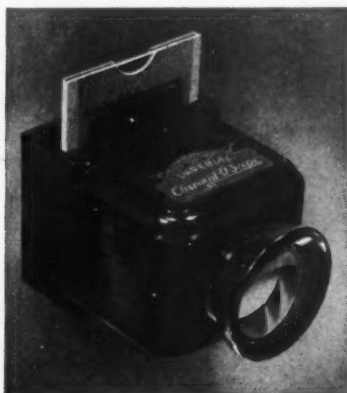
Departmentalized by subject, the folder permits the user quickly to put his finger on any desired bit of photolamp information. It represents an enormous amount of photographic information boiled down to "sugar" in the form of time-light curves, exposure and lamp specification tables, photos, and charts.

The time-light curves feature the latest ratings of G-E photolamps. These ratings are based on the new electronic method for testing light output of photoflash lamps as developed by the U. S. Bureau of Standards in cooperation with G. E.

The folder contains easy-to-grasp information on color photography and data regarding the improved G-E blue-filter photoflash lamps, valuable tips on what to check before you start shooting pictures, and copyrighted methods for using multiple lamps for "triangle lighting" to achieve sure-fire high-quality results.

Included in the technical data relative to various types of G-E lamps for photography are the latest G-E lamp list prices exclusive of tax.

The Flash Exposure Guide and tips for color photography are reprinted in MINICAM's Photo Data Clip Sheets, this month.



- ★ ALL 2x2 SLIDES AND STRIP FILM
- ★ STURDY PLASTIC CASE . . .
WARP PROOF
- ★ HEAVY FROSTED DIFFUSION
BACK
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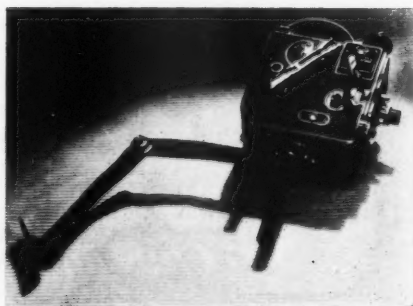
A NEW motion picture or still camera support, the Cine Stok has been announced by the Efeco Products Co., Oradell, N. J. The Cine Stok is a folding arm provided with a shoulder pad and a means for mounting the camera



which, in effect, simulates a gun stock. It enables the photographer to hold the camera steadily at eye level, yet with complete freedom to follow rapidly moving objects.

Made of tubular aluminum, it weighs only 4 1/2 ounces yet is strong and rigid when in use. The shoulder pod is pivoted to fit automatically any shoulder or position and the camera is firmly held by a hand grip which makes pointing easier while it also contributes to steadiness. The hand grip and camera can be moved in or out until the camera is secured at the most comfortable working position for eye and arms.

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long. The Cine Stok may be used with any 8, 16 or 35mm hand movie camera, or with miniature cameras or still cameras up to 4 by 5 inches. It is especially useful when telephoto lenses are being used. The price of the Cine Stok is \$4.25 plus 71 cents excise tax. For additional information write the manufacturer.

Bell & Howell Distributing Magnetic Wire Recorder

TO RENDER a complete audio-visual service in the educational, industrial, and religious fields, Bell & Howell Company has completed arrangements for distribution of the Peirce Model 55A Magnetic Wire Recorder and Reproducer. The new machine, including a microphone of the desk-stand type, is priced at \$595.00 (plus \$40.16 Federal excise tax), provides 66 minutes of continuous recording, embodies a 5" permanent magnet speaker, and will operate on any 115-volt AC line (or on DC with a converter).

Simplified and readily-accessible controls, welded steel case construction, silver gray wrinkle lacquer finish, rubber feet, and a convenient carrying handle are other features of the recorder. The amplifier unit will serve efficiently for public address work when used in conjunction with a high-impedance microphone or phonograph turntable and an aux-



iliary speaker, it is stated. Because no wear or deformation of the wire occurs during recording or reproducing, the wire itself will last indefinitely. Previously-recorded sound is "erased" automatically when a new recording is made, and portions of a recording thus can be removed and replaced as desired.

Already the unit has proven its usefulness in recording commentary for silent films and slides, recording and transcribing dictation and conferences of various sorts. For additional data concerning the Peirce Magnetic Wire Recorder, write to Bell & Howell Company, 7100 McCormick Rd., Chicago 45, Ill. For further information on Wire Recorders in general see MINICAM PHOTOGRAPHY, January, 1946, page 107, Movie Department.

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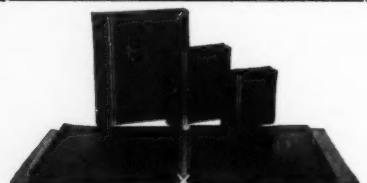
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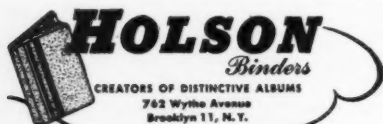
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CAMERA CLUB

NEWS AND IDEAS

Program chairmen heave a sigh as clubs all over the country go "on leave" for the summer. The annual dinners have been put away in fine style, the print of the year has been duly chosen, and in many cities a new slate of officers is gathering momentum for the fall activities. Most club members are burning up film at a great rate, especially on those summer outings. If there are any program chairmen listening who want to plan something way ahead... we have a tip. THE CONNECTICUT VALLEY CAMERA CLUB sent us a list of fifty questions, some of which are really dillies. This "Photo-Quiz" ought to teach a group plenty in one evening aside from tripping up some of the experts. And their aim is to share the fun and information with others. So... any group may have copies at cost (half a cent each, plus postage) by writing to Raymond J. LeBlanc, 57 West Street, Rockville, Conn.

After missing the honor once before by one point the CALIFORNIA CAMERA CLUB of San Francisco piled up the impressive total of 361 hard-earned points to be judged the annual winner in Class A of the PSA Continental Print Contest. In Class B (for smaller camera clubs) there was a tie for first place with 253 points between NIAGARA FALLS CAMERA CLUB and the OAKLAND CAMERA CLUB. Congratulations to the winners and all those who made the competition such a success. PSA announces that the new contest will start in the fall, as usual.

Leave it to these ladies of the CLEVELAND PHOTOGRAPHIC SOCIETY. Usually they raffle off a package of 11 x 14 paper on Print Night. Hattie Selover was a recent winner, but did she get the paper? No. This time it turned out to be a beautiful pound of butter!

We want to pause long enough to pay tribute to, and congratulate an English contemporary and its line of distinguished editors, "The Amateur Photographer." This journal has been published weekly since 1884 and the three thousandth issue has just been received. MINICAM sends best wishes for continued success and many more thousands of issues.

"Fellows, a plane has just crashed into a Wall Street building!" came a cry from the rear of the meeting room following a phone call from one of the news offices. This practically broke up what promised to be a banner meeting of the PRESS PHOTOGRAPHERS ASSOCIATION OF NEW YORK. More than a quorum remained to carry on, however, and by the time beer and the fixings were wheeled into the meeting room following adjournment, several of the boys had covered the air crash and returned for a quencher.

Add good idea from the museum front! The E. B. Crocker Art Gallery of Sacramento has a "Photograph of the Month" on display in the vestibule where it's sure to be noticed.

THE CENTRAL OHIO CAMERA CLUB COUNCIL believes in keeping photo enthusiasm at fever pitch during the summer. Besides holding two large exhibitions in late August, a super-duper field trip has been arranged for August 11th. Chartered busses will take fans north to Sandusky on Lake Erie, where a chartered boat will leave for Put-in-Bay. This particular Sunday is the second day of the Inter-Lake Regatta. Sounds like a field day for movies, color and black and white.

Zoo officials in Toledo, Ohio, looked over many new species of camera fan this summer when the *Toledo Blade*, in cooperation with the local Zoological Society sponsored a five-week photo contest with prizes totaling \$250.

THE PHOTOGRAPHIC GROUP OF PHILADELPHIA has a new set of prints which they would like to exchange with other clubs. Write Club Salon Director, 13 South 21st Street, Philadelphia.

Winners have been announced in the \$3,000 National High School Photographic Awards. A seventeen-year-old boy of Schenectady, N. Y., Evan Richards, walked off with first prize in the scenic class as well as the grand award of \$500 as the best photograph in the competition. His print reproduced herewith is entitled "He Brings Our Bread" and it's a nice cool picture to look upon these summer days.

Other \$100 first-prize winners were: Wallace Cosby, Portland, Oregon; Norman H. Lehrer, New York City; and Bill Marder, Brooklyn.

Second prizes of \$50 each were given to: Wayne K. Saiget, Los Angeles; Jeanine Stiles, Los Angeles; V. Kieth Simms, Roanoke, Va.; and Henry G. Roscoe, Harmon, N. Y.

\$30 third prizes went to: Jacqueline Cook, Akron, Ohio; Gerard Piacentio, Bronx, N. Y.; Wes Cameron, Spokane, Wash.; and Clarice Davis, Schenectady, N. Y.

Fifty \$10 Merit Awards and 256 Special Awards of \$5 each were designated by judges Kate Smith, Milton Caniff and Kenneth W. Williams of Eastman Kodak, the sponsor.



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WANTED URGENTLY: Film cartridge for Minox camera. Kenneth Main, 6226 S. Monitor Ave., Chicago 38, Ill.

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WANT telephoto and wide angle lenses for Contax Camera. Box No. A3, Minicam Photography, 35 Park Ave., New York 16, N. Y.

WANTED—35MM Motion Picture Ariflex, Cinephon, Mitchell, Bell & Howell, Standard and Eyemo, Cineflex Cameras, Lenses, Accessories. The Camera Mart, 70 West 45th St., New York.

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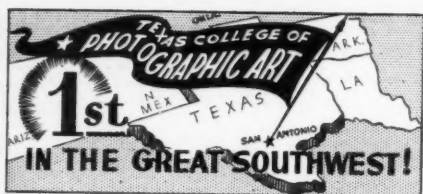
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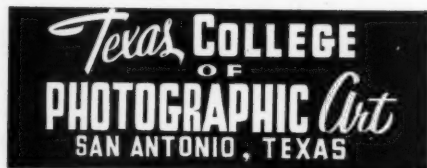


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"GOODNIGHT, JACK"

(Continued from page 22)

All the likely candidates whose "letters to the editor" had been filed for one reason or another, lived in places like Honolulu, or Paris, or Vienna. I wondered if anybody read MINICAM who lived close by, like Cleveland or Chicago or New York. And then I saw a neat sheaf of letters from a chap who at least typed well, and neatly, and on only one side of the paper, and the printed stationery said his name was Stuyvesant Peabody. I didn't even think it was a gag. After you're in the publishing business for a while, you are brought up short only on unusual names like Joseph Jones, or Minnie Smith. If it's Racine D'Espinjay, you take it for a natural. So I read Stuyvesant Peabody's correspondence, and I knew I had a find.

The man wrote without any affectation; he wrote easily; long five-page letters freely and frankly discussing everything and everybody in photography, and he had a rare wit and the sort of quiet malice an editor sidles up to.

So I called this chap up and asked him if he wanted to edit MINICAM. I explained the circumstances, the occasion for the action, and stated the terms. After the deduction for Income Tax, Social Security, Workman's Compensation, and a Baby Bond, the total came to something under a hundred a week, but, I hastened to add, there was opportunity for advancement, and after all I didn't know him very well.

I also asked him if he had a regular job.

Apologetically, he said he had.

I asked him if he would consider changing.

"Well, this is real kind of you. Nobody ever offered me a job before."

"I beg your pardon?"

"You mind if I tell my wife? I'm 54 today. She'll be so pleased."

"Why, er, sure. I'll hold the line."

Mr. Peabody's delighted voice returned to the wire.

"There's a plane of mine in Cincinnati right now. Can you fly up? I'll make arrangements."

"Well, usually when we hire someone,

they come to see us. It's the way things are done, sometimes, don't you think?"

"I say, there, don't you know who I am? Peabody's the name."

"Yes, I know, I called you. I read your letters, and . . ."

"You don't know me at all, then?"

"No, should I?"

The man I grew to know, and love, and who added an editorship to his portfolio without a change of stride, was, in his own words: ". . . a self-made man. My father left me barely a million." As owner of the Peabody Coal Company, mining some 17 million tons of coal a year, and director of Eastern Air Lines, and Vice-President of the American Turf Association, which owns Churchill Downs and Lincoln Fields, he had parlayed the silver spoon his father gave him into a silver mine.

"Jack," as all his friends called him, had the urge to go on top in whatever field captured his imagination. For a while his dogs were the national champions, then his horses were the best jumpers, Great Heart still holding the international record; and then one day Charlie Bass bit him and he became a photographic bug. He went through all the stages everyone labors through: first ignoring technique, then trying to buy it with gadgets, then studying it with painstaking care, and finally applying a technique to an idea; and after that he forgot technique and concentrated on the idea.

He was one of those active photographers in the Photographic Society of America and the Royal Photographic Society of Great Britain who believed that glorious technique, unapplied to an intellectual concept, led to an inglorious failure.

Jack was never one to think very much of his own work. He enjoyed being "a high-score man on Mr. Fraprie's little team."

Next to his wife, Anita, salon photography was his light and love, and wherever camera dubs could do a better job with words of encouragement, or financial help, he supplied it. Sometimes, a small camera

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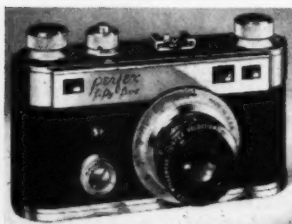


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club, out of step with the standards and loyalties of the hobby, went astray and Jack took it upon himself to straighten them out and help them along. Anne Pilger Dewey, another member of the Ft. Dearborn Camera Club, was his Girl Friday in this task, and with no more authority than an invitation "to tell us what's wrong" she and Jack Peabody worked together to improve salon stand-ards. Mrs. Dewey traveled to one mid-western salon where all snow pictures had been rejected because the year before that city had been struck by a blizzard and the town was still mad about it. At another, the judges accepted three and four differ-ent versions of the same picture, not real-izing that this would undercut public interest.

Jack founded the Chicago International Salon, which began at the top and started making new records from there. He also published a book stating in simple, friendly terms how a camera club could conduct its own salon and distributed this widely through the P.S.A. He believed in photog-raphy as a way of life, as a means of inte-grating talents not used in a person's daily work. Through photography, he felt, everyone could get more fun out of living; but he didn't like the kind of fun most salonists were getting. He once wrote us: "I know every current salon picture proba-bly better than anyone and I am fed up with them, but I do love the Salons, and am going to keep trying to make them really mean something. Just watch me in the next couple of years, and see if I don't make them brighter up and mean more."

Peabody had slide films made of the Chicago International shows which are available to camera clubs so that the mem-bers may study what the judges selected for hanging. All this to help improve standards.

The Peabody standards of photography, and the pictures Jack made himself, were running a parallel course when death sud-denly took him. He believed photography should be singularly indicative of our times. (He felt that you should be able to know, if you saw 100 of a man's photographs, the

time in which he lived, and his pictures should give a reaction to his day.) Also, Jack thought a photograph should reveal and interpret one human being to another. Havelock Ellis, in his Preface to "The Dance of Life," wrote that in revealing himself utterly, he felt he was revealing the heart of mankind and thus increasing each person's knowledge of himself. Jack Peabody liked to feel, when he saw a photograph, that the maker had such a gentle and affectionate regard for human beings that his pictures made everyone share that same regard. He believed that through such photographs, and photographic sa-

lons, people who saw them would experience a renewal of gentleness. "Salon prints must represent you and be your own thought, feeling, and meaning, and if you can represent what you feel so that anyone looking at it will get the same feeling that forced you to make it, you will be well on your way to being a photographer in your own right."

As one of MINICAM's contributing editors, Jack Peabody brought to the magazine's readers, and to photography itself, an increased affection "for that damned black box with a hole in it."

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ROLAND G. SPEDDEN

(Continued from page 61)

dark room is a marvel of white porcelain, rubber mats on the floor, ventilators, humidifiers, a special-built Keese enlarger, and a fluorescent light on a lazy-tong arm for print and negative inspection.

An extensive collection of props is featured in the Spedden basement. It includes many small bits of sculpture and assorted knick-knacks of every possible description. He wants it made very clear that he uses no paste-ups, cut-outs or the usual montages. Many of his apparent "tricks" are the result of an amazing proficiency in handling his lights and props; and are made with a straight shot and a straight print. He does use a lot of multiple exposures in shooting and enlarging to get some of his effects.

"I don't want to get even a little bit mixed up in this purist-vs-pictorialist baloney," Spedden states emphatically. "I just know that some things are photography and some things aren't."

In the near future "Sped" is looking forward to working out some ideas that occurred to him last winter. He wants to try out the Strobe lights for portraiture; maybe even shoot some color—"When I get this black and white down good."

As a parting shot he said, "People try to label everything these days. I'd better not read in this article that I'm a 'surrealist' or an 'abstractionist'." He paused a minute and then grinned, "If you've got to call me something, call me a 'Speddenist'."

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Perilous Journey

(Continued from page 51)

ders leaning together at the top. Looking down the steep pitch I could see the bow of the raft would be too high to get through the very narrow opening. The only way to lower that bow was to relieve the raft of weight in the stern. That was me. As I went over the side I grabbed the stern line and we scraped through. If the outfit had been allowed to take the impact of a smash, nothing might have happened, but on the other hand a wet photographer is better off, than one without an outfit.

So the First pictures, of these canyons and much of our newest National Park, were completed, but the important thing to you is that many of its 800,000 acres have never been pictured. Those with an eye for the rugged beauty will find a challenge in the "Lost World" of the Chisos Mountains that raise volcanic peaks over a mile above the desert floor. There are border Mexicans that have been unspoiled by tourists. There are other great canyons, and mountains in the Big Bend that lie unexplored. Never photographed. They call to the venturesome. Pack up your outfit and strike out for this wild land West of the Pecos. It's our New Frontier.



NEWS photography in the big city was too tame for Peter Koch so he set out to capture the "Lost World" with his camera.

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SHOOTING THOROUGHBREDS

(Continued from page 47)

horse photographer, uses a Graflex and smaller reflex cameras for his striking photographs made at tracks and breeding farms.

In choosing your equipment, remember that there is no foreseeing what may happen at a race track. Charles Strite, the official photographer for Santa Anita and Hollywood Park had an expensive camera kicked from his hands by an erratic thoroughbred. Many horses have tried to bite him at various times—and in various places. Perhaps the most exciting picture Strite ever got came about when Azucar, a winner of the Santa Anita Handicap, got his legs tangled in a radio broadcaster's wires. When Azucar became alarmed and bolted, Strite got a shot of other cameramen, radiomen, and track officials scattering in every direction. Dignity, at that moment, was strictly unfashionable. Lack of it made a picture!

CHALLEDON

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PHOTOGRAPHY IS ART

(Continued from page 68)

It is when this person is moved to express these sensitive reactions through some medium, that we may or may not get a work of art, proportionate to the original sensitivity and the power of the expression and ability to say what is desired.

This formula is: ("Thing") plus (Sensitive personality) plus (Full control of Medium of Expression) equals (Fullest richness of execution of reaction to the essence of the Stimulus).

When these results meet with the full honest approval of the artist himself, possessing integrity of purpose and truthful appraisal, we have a work of Art, usually enjoyed by a sensitive audience.


Unfortunately, we must contend with a Last and Lasting Group of people; the dilettante, the self-proclaimed artist, the hoaxer and self-deceived. These unfortunates produce works definitely aimed at known appeal to a known group. They start their work and finish their work with a sharp eye focussed on those who are to view it. Most often they lose themselves in a grasping after a finished, polished technique, applied to even the most shallow conception. Their results are just that in the final analysis. Reliance on polish, story telling, prettiness, or popular taste has never resulted in lasting art.

Try these formulae on yourself and the work of others, but don't scoff at work just because it doesn't hit the Fine Arts list. Much that is not so-called Fine Arts gives enjoyment to many and makes us happier. That snapshot of Aunt Minnie is cherished; that 11 x 14 of 2-year-old Susie sings out; these all give the maker and others pleasure; so by all means keep your work going, but call your work by its right name and recognize that the medium is capable of utmost expression. Yea, verily, you too might be an Artist.

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AXEL'S ANGLES

(Continued from page 75)

adaptability to the standards of other artists.

I have attended a large number of salons, not to study the prints, but to study the people who are visiting the show. I have found that they derive a great deal of pleasure from the prints, more than from any other type of art show hanging concurrently. This observation can be corroborated by the Museum Directors who measure the enjoyment and interest in any show on display by the number of people who come to see it. We, therefore, can assume that photographic shows are put on for the public.

But because they are put on for the public it is not necessary to lower the standards of esthetic accomplishment for the public, unlike the critics, come to be aroused out of the lethargy of everyday living. Photographs are a medium they understand because they have in a small way an affinity with the worker's efforts on the wall through their own ventures on Sundays and vacations taking pictures with cameras ranging from one dollar boxes on up. Thanks to EK's manual they do a very satisfying job for their purpose. By making better shows we will help make better photographers and therein lies a challenge to the critics to do something.

We need a stimulus which will make our best photographers want to exhibit if the public (and incidentally photographers who are trying to become experts) is to have a chance to see and study the caliber of work the Museum of Modern Art and leading private collectors buy.

Looking upon the salon situation as a whole, certain conditions stand out especially after having been away for two years in the Armed Forces.

One, there are too many salons and the reason is the one dollar entry fee. That dollar is a troublemaker. It puts the committee on the spot and makes it lean over in favor of the exhibitor and not the

real purpose of the show. It should be eliminated (I have already received one entry form from England that emphasizes no entry fee other than return postage) to prevent too many well-meaning but inexperienced groups from undertaking a salon. Eliminating it would mean that a sponsor would have to be found and in order to convince a group or an individual to underwrite or support the project the committee would have to show the real worth of the project in terms that have more meaning than the usual preamble on entry forms, thereby creating fewer but better salons.

Two, no individual who holds office or is active in national photographic organizations or is active in the running or promotion of salons should be a judge. The reason is self-evident, especially after sitting on some twenty juries and observing that many more salons being judged. The judge who has nothing to lose or gain is the most impartial.

Three, we should have a variety of salons to meet different needs and with different standards. There should be several regional or state shows where the theme should be to encourage beginners in exhibiting. Then we would not run up against the comment so often made about salons that certain prints were hung to encourage the individual.

Individuals succeed in proportion to the handicaps they have to overcome. I am all for national salons that will receive three thousand prints and hang twenty-five. That is what I would call something worthwhile working for because the honor wouldn't be an empty one. Hanging in such a show would mean you had become a master in your art.

Now that Axel has had his say about the salons, he is eager to start discussing reader's photographs with the idea of being helpful to you and to us. Would you like to know what one critic thinks of your work? Payment of five dollars will be made for any photographs published in this department and the photographer's name may be withheld if you so desire. Send them, with return postage, to Axel's Angles, MINICAM, 22 East 12th Street, Cincinnati 10, Ohio.

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SALONS AND EXHIBITS

★ FOLLOWS P. S. A. RECOMMENDED PRACTICES

Closing Date	Name of Salon	For Entry Blank, Write to	Number of Prints and Entry Fee		Dates Open to Public
Exhibit to see	★Ninth Memphis Pictorialist Salon.				Brooks Art Gallery, Overton Park, Memphis, Tenn., July 1-31
Exhibit to see	★8th Annual International Fair Salon.				Muncie Fair Grounds, Muncie, Ind., July 28-Aug. 3
Exhibit to see	★15th Detroit International Salon.				Detroit Institute of Arts, Detroit, Mich., Aug. 4-25
July 28	★Seventh Annual North American International Salon.	North American Salon, Administration Bldg., State Fair Grounds, Sacramento 17, Calif.	4 pictorial and 4 nature prints; 4 color	\$1.00 each group	Fine Arts Building, California State Fair, Sacramento, Calif., Aug. 29-Sept. 9
August 21	Fourth Annual Dayton Salon of Photography.	Dayton Art Institute, Dayton 5, Ohio.	4 prints, 6 2x2 color slides	\$1.00 each group	Dayton Art Institute, Dayton, Ohio, Sept. 3-29
August 24	★Fifty-fifth Toronto International Salon of Photography.	Salon Secretary, Toronto Camera Club, 2 Gould St., Toronto 2, Ont., Canada.	4	\$1.00	Eaton's Fine Art Galleries, Toronto, Canada, Sept. 9-21
September 1	★Los Angeles International Color Photography Exhibition.	Color Exhibition Chairman, Museum Association, Los Angeles County Museum, Los Angeles 7, Calif.	4 2x2 and 4 larger color transparencies	\$1.00	Los Angeles County Museum, Los Angeles, Calif., Sept. 15-Oct. 15
September 3	★Mississippi Valley International Salon of Photography.	Paul K. Pratte, Salon Chairman, 5741 Winona Ave., St. Louis 9, Mo.	4 prints, 4 color transparencies	\$1.00 each group	St. Louis City Art Museum, St. Louis, Mo., Sept. 15-30 for prints, Sept. 16, 18, 20, 23 for color transparencies
September 4	★Northwest Photographic Salon.	Photographic Salon, c/o Western Washington Fair Association, Puyallup, Wash.	4	\$1.00	Western Washington Fair, Puyallup, Wash., Sept. 14-22
September 7	★Second Indianapolis International Salon.	Miss Grace A. Speer, Secretary, c/o The John Herron Art Museum, 16th and Pennsylvania Sts., Indianapolis 5, Ind.	4	\$1.00	John Herron Art Museum, Indianapolis, Ind., Sept. 22-Oct. 27
September 10	Omaha International Salon of Photography.	Harold Diers, Salon Chairman, 440 Electric Bldg., Omaha, Nebr.	4	\$1.00	Joselyn Memorial Art Gallery, Omaha, Nebr., Sept. 29-Oct. 20
September 23	Twenty-first Annual Salon of Photography.	Cornelia B. Vest, Ass't Curator, The Museum of Fine Arts of Houston, Houston 5, Texas.	4	\$1.00	Museum of Fine Arts of Houston, Houston, Texas, Oct. 13-Nov. 3
September 28	★Third Chicago International Color Slide Salon.	Mrs. Muriel Gray, 211 S. Grove, Oak Park, Ill.	4	\$1.00	Chicago Historical Society, Chicago, Ill., Oct. 15, 16, 18, 19
November 19	★First Hudson-Mohawk International Salon.	Mrs. E. Lehman, Salon Secretary, 445A First St., Albany 5, N. Y.	4	\$1.00	Albany Institute of History and Art, Albany, N. Y., Dec. 11-Jan. 5

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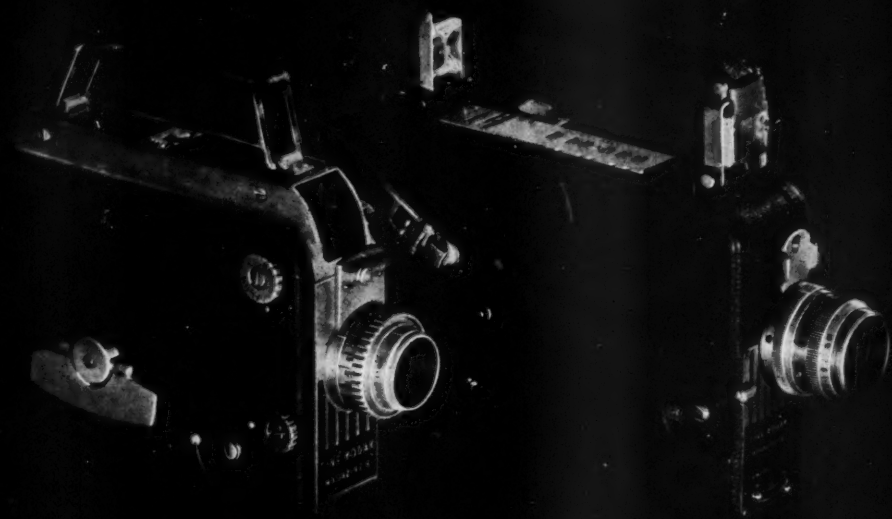
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